

THE DIAPASON

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FAMOUS MOODY CHURCH ORDERS REUTER ORGAN

FOUR-MANUAL FOR CHICAGO

New Edifice Will Have Comprehensive Instrument, Entirely Under Expression, with Echo Division Above the Ceiling

The famous Moody Church at North Clark street and West North avenue, Chicago, has awarded the contract for a large four-manual echo instrument to the Reuter Organ Company of Lawrence, Kansas.

The Moody Church, which is interdenominational, was founded in 1864 and has grown to be one of the largest Protestant churches in America. The present building was completed in 1925. The organ will be completed and ready for use for the Christmas celebration. The main organ will be divided and installed at the sides of the choir loft and sanctuary, while the echo organ is to be placed above the ceiling in the rear of the auditorium, approximately 150 feet from the main organ. The entire organ will be under expression. The Reuter Company was represented in the negotiations by Erich O. Haase.

Following is the specification of speaking stops of the instrument:

- GREAT ORGAN.**
1. Double Diapason, 16 ft., 73 pipes.
 2. First Diapason, 8 ft., 73 pipes.
 3. Second Diapason, 8 ft., 73 pipes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Claribel Flute, 8 ft., 73 pipes.
 6. Gemshorn, 8 ft., 73 pipes.
 7. Octave, 4 ft., 73 pipes.
 8. Flute Harmonic, 4 ft., 73 pipes.
 9. Twelfth, 2 2/3 ft., 61 pipes.
 10. Fifteenth, 2 ft., 61 pipes.
 11. Dolce Cornet, 4 rks., 244 pipes.
 12. French Trumpet, 8 ft., 73 pipes.
 13. Clarion, 4 ft., 73 pipes.
 14. Marimba, 8 ft., 61 notes.
 15. Chimes, 25 notes.

- SWELL ORGAN.**
16. Bourdon, 16 ft., 73 pipes.
 17. Open Diapason, 8 ft., 73 pipes.
 18. Gedeckt, 8 ft., 73 pipes.
 19. Aeoline, 8 ft., 73 pipes.
 20. Salicional, 8 ft., 73 pipes.
 21. Viole d'Orchestre, 8 ft., 73 pipes.
 22. Voix Celeste, 8 ft., 61 pipes.
 23. Solo Violin, 8 ft., 134 pipes.
 24. Traverse Flute, 4 ft., 73 pipes.
 25. Flautina, 2 ft., 61 pipes.
 26. Dulciana Mixture, 4 rks., 244 pipes.
 27. Posauene, 16 ft., 73 pipes.
 28. Cornopean, 8 ft., 73 pipes.
 29. Oboe, 8 ft., 73 pipes.
 30. Vox Humana, 8 ft., 73 pipes.
 31. Harp, 8 ft., 61 notes.
 32. Harp, 4 ft., 49 notes.

- CHOIR ORGAN.**
33. Contra Gamba, 16 ft., 85 pipes.
 34. English Diapason, 8 ft., 73 pipes.
 35. Dulciana, 8 ft., 73 pipes.
 36. Unda Maris, 8 ft., 61 pipes.
 37. Concert Flute, 8 ft., 73 pipes.
 38. Piccoladena, 8 ft., 73 pipes.
 39. Flute d'Amour, 4 ft., 73 pipes.
 40. Gamba, 8 ft., 73 notes.
 41. Piccolo Harmonic, 2 ft., 61 pipes.
 42. English Horn, 8 ft., 73 pipes.
 43. Clarinet, 8 ft., 73 pipes.

- SOLO ORGAN.**
44. Stentorphone, 8 ft., 73 pipes.
 45. Tibia Plena, 8 ft., 73 pipes.
 46. Gross Gamba, 8 ft., 73 pipes.
 47. Gross Gamba Celeste, 8 ft., 61 pipes.
 48. Hohl Flöte, 4 ft., 73 pipes.
 49. Tuba Profunda, 16 ft., 85 pipes.
 50. Tuba Mirabilis, 8 ft., 73 notes.
 51. Tuba Clarion, 4 ft., 61 notes.
 52. French Horn, 8 ft., 73 pipes.

- ECHO ORGAN.**
53. Echo Flute, 8 ft., 73 pipes.
 54. Forest Flute, 4 ft., 73 pipes.
 55. Muted Viole, 8 ft., 73 pipes.
 56. Viole Celeste, 8 ft., 61 pipes.
 57. Vox Humana, 8 ft., 73 pipes.
 58. Chimes, 25 tones.
 59. Pedal Bourdon, 16 ft., 32 notes.

- PEDAL ORGAN.**
60. Contra Bourdon, 32 ft., 56 pipes.
 61. Diapason Resultant, 32 ft., 32 notes.
 62. Open Diapason, 16 ft., 44 pipes.
 63. Bourdon, 16 ft., 32 notes.
 64. Violone, 16 ft., 32 notes.
 65. Second Diapason, 16 ft., 32 notes.
 66. Trombone, 16 ft., 32 pipes.
 67. Lieblisch Gedeckt, 16 ft., 32 notes.
 68. Tuba, 16 ft., 32 notes.
 69. Posauene, 16 ft., 32 notes.
 70. Octave, 8 ft., 32 notes.
 71. Flute, 8 ft., 32 notes.
 72. Tuba, 8 ft., 32 notes.

Church of Immaculate Conception, Boston



SIX-MANUAL FOR CHICAGO FOR LOUISVILLE MEMORIAL

Bartola Company Building Large Organ for Huge New Stadium.

The Bartola Musical Instrument Company of Oshkosh, Wis., has won the contract for a large organ to be placed in the new Chicago Stadium. This will be an instrument of extraordinary interest because of several features to be introduced. It will be a unit of close to sixty sets of pipes, with a six-manual console—the first six-manual to be installed in Chicago, and the second in the United States. The stadium is to have a seating capacity of 42,000 and will be used for athletic contests, exhibitions, etc., resembling in purpose Madison Square Garden in New York. The building is being erected at West Madison and Wood streets by a company of wealthy Chicago business men.

Miss Louise Möller a Bride.

The marriage of Miss May Belle Louise Möller to John Wagaman took place on the evening of Aug. 22 at the home of the bride's parents, Mr. and Mrs. M. P. Möller, at Hagerstown, Md. Miss Möller is known to her large circle of friends as a young woman of great charm and is a graduate of Miss Illman's School in Philadelphia. Mr. Wagaman is the son of Judge and Mrs. Frank Wagaman, prominent residents of Hagerstown.

Mauro-Cottone at Roxy.

S. L. Rothafel has engaged Dr. Melchiorre Mauro-Cottone for the staff of organists at the Roxy Theater. Dr. Cottone, who ranks as one of the foremost theater organists in the country, is also a composer of merit. He holds the degree of doctor of music from the University of California and the medal of honor conferred by the Italian government.

Pilcher Factory to Build Four-Manual for Large Structure.

A contract which will attract national attention was awarded in July, providing for the building of a four-manual organ by Henry Pilcher's Sons for the Louisville, Ky., War Memorial Auditorium. It is to be an instrument of approximately eighty speaking stops and a total of 5,288 pipes. A number of percussions will also be included and there will be an automatic player.

Death of F. Henry Tschudi.

F. Henry Tschudi, F. A. G. O., one of the best-known blind organists in the United States, died suddenly on July 25 while engaged in his work as teacher at the summer session of the New York Institute for the Education of the Blind. Born in Corinth, Miss., fifty-five years ago, Mr. Tschudi lost his sight in early childhood. He received his first instruction at home from a private tutor, Charles S. Girwert of Breslau. For eight years he was a pupil at the New York Institute for the Blind, and his musical talent was developed under the training of Hannah A. Babcock. Fifteen years of private work as teacher and organist in Mississippi followed his graduation and in 1908 he was called to take charge of the department of organ instruction at his alma mater. He is survived by a widow and two daughters.

Bennett Contracts in East.

The Bennett Organ Company has received two contracts from the East. One is from Christ Lutheran Community Church, Upper Darby, Pa., and the other from the First United Brethren Church, Hanover, Pa. These contracts were closed through the Philadelphia office.

NEW ORGAN FOR NAVE AT GRACE, NEW YORK

ORDER GIVEN TO SKINNER

New Console Also to Supplement Instrument by Same Builder in Noted Edifice—Designed by Ernest Mitchell.

The Skinner Organ Company is building an entirely new nave organ for Grace Church, New York City, together with a new console which will control this new section and the present four-manual Skinner in the chancel. The console will contain a full complement of couplers for both sections and a highly developed system of control, including special facilities for obtaining antiphonal effects.

The scheme for the gallery organ and the layout of the new console have been planned by Ernest Mitchell, organist of Grace Church, in consultation with William E. Zeuch, vice-president of the Skinner Company.

It will be noted from the specification, which is printed below, that the scheme is an unusual one, few soft stops and no celestes having been included. The organ is intended more especially for ensemble work and for the support of congregational singing. The layout of the nave organ is as follows:

- GREAT ORGAN.**
- Diapason, 16 ft., 61 pipes.
Bourdon (Ped. Ext.), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics (5 ranks), 15, 17, 19, 21, 22, 305 pipes.
Ophicleide, 16 ft.; Tromba, 8 ft., and Clarion, 4 ft. (heavy pressure; in Choir box), 85 pipes.
Chimes (in Solo box).

- SWELL ORGAN.**
- Geigen, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Fifteenth, 2 ft., 73 pipes.
Mixture (5 ranks), 15, 19, 22, 26, 29, 305 pipes.
Waldhorn, 16 ft.; Cornopean, 8 ft. (heavy pressure), and Clarion, 4 ft., 85 pipes.
Vox Humana, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Tremolo.

- CHOIR ORGAN.**
- Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 16 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Harp and Celeste, 61 bars.
Tremolo.

- SOLO ORGAN.**
- Flauto Mirabilis, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Tuba Mirabilis (separate heavy pressure), 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Chimes.
Tremolo.

- PEDAL ORGAN.**
- Open, 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 8 ft., 12 pipes.
Quint, 10 2/3 ft., 32 notes.
Flute, 4 ft., 12 pipes.
Bombarde, 32 ft., 32 pipes.
Trombone, 16 ft., 12 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Dulciana (Choir), 16 ft., 32 notes.
Dulciana (Choir), 8 ft., 32 notes.
Waldhorn (Swell), 16 ft., 32 notes.
Waldhorn (Swell), (From Swell, 16 ft. Waldhorn), 8 ft., 32 notes.
Second Diapason (from Great, 16 ft.), 16 ft., 32 notes.
Diapason (Great), 8 ft., 32 notes.
Second Trombone (Great 16 ft.), 16 ft., 32 notes.
Quint Trombone (Great 16 ft.), 10 2/3

ft., 32 notes.
Second Trumpet (Great 16 ft.), 8 ft., 32 notes.
Second Clarion (Great 16 ft.), 4 ft., 32 notes.
Chimes (from Solo).

The specifications of the present chancel organ at Grace Church are as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Bourdon, 16 ft., 61 pipes.
Philomela, 8 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Third Diapason, 8 ft., 61 pipes.
Wald Flöte, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture.
Trumpet, 16 ft., 73 pipes.
Trumpet, 8 ft., 61 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Dulciana, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
English Horn, 16 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Contra Posaune, 16 ft., 85 pipes.
Posaune, 8 ft., 73 notes.
Clarion, 4 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulcet, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Fagotto, 16 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Saxophone, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

SOLO ORGAN.

Philomela, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Fagotto, 16 ft., 73 pipes.
Fagotto, 8 ft., 61 notes.
Ophicleide, 16 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Orchestral Clarinet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Gamba, 32 ft., 44 pipes.
First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 notes.
First Bourdon, 16 ft., 32 pipes.
Gamba, 16 ft., 32 notes.
Second Bourdon, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Cello, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Bombarde, 32 ft., 32 pipes.
Octave, 8 ft., 32 notes.
Contra Posaune, 16 ft., 32 notes.
Ophicleide, 16 ft., 32 notes.
Tuba, 8 ft., 44 pipes.
Clarion, 4 ft., 32 notes.

New Kilgen Contracts.

George Kilgen & Son, Inc., of St. Louis report recent contracts to build organs for the M. E. Church, Pine Bluff, Ark.; St. John's Baptist, Earl Park, Ind.; Pilgrim Evangelical, St. Louis; the First Baptist, Palmyra, Mo.; St. Timothy's Lutheran, Dundalk, Md.; St. Mary's Catholic Church, Cumberland, Md.; St. Joseph's Catholic Church, Greenville, Miss.; the Boston M. E., Tulsa, Okla.; Immanuel Lutheran, Kansas City, Mo.; St. Andrew's Church, Newton, Pa., and Reen Memorial Presbyterian, St. Louis.

A card from Charles M. Courboin comes from Brussels and tells of a tour by automobile of Europe being made by Mr. and Mrs. Courboin. Mr. Courboin expressed the hope that he would return to America in time to attend the Portland convention of the N. A. O.

AUSTIN FOUR-MANUAL TO BUHRMAN'S CHURCH NEW EDIFICE IN NEW YORK

Interesting Specification Prepared for
Second Presbyterian, Where
the Editor of American
Organist Presides.

The Austin Organ Company has been commissioned to build an organ of four manuals and an echo division for the new edifice of the Second Presbyterian Church, 3 West Ninety-fifth street, New York City. This order was obtained by Herbert Brown, New York representative of the Hartford factory. T. Scott Buhrman, F. A. G. O., editor of the American Organist, is the organist at this church and the scheme was drawn up by him. It is noted that the great is to be enclosed in a separate box. The combination pistons will have double-touch, the first touch operating manual stops only and the second touch affecting pedal stops and couplers also. The specification of stops is as follows:

GREAT ORGAN.

(Enclosed in separate expression box.)
Double Diapason (Extended Second Diapason), 16 ft., 12 pipes, 61 notes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Doppelflöte, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Octave (Extended-Second Diapason), 4 ft., 12 pipes, 61 notes.
Waldflöte, 4 ft., 73 pipes.
Twelfth (From Second Diapason), 2 2/3 ft., 61 notes.
Fifteenth (From Second Diapason), 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 pipes.
Double Trumpet (Extended), 16 ft., 12 pipes, 61 notes.
Trumpet, 8 ft., 73 pipes.
Clarion (Extended), 4 ft., 12 pipes, 61 notes.
Chimes (In Great chamber), 25 tubular bells.
Harp (In Great chamber), 8 ft., 61 bars and resonators.

Note.—The harp stop action to cancel all Great stops and couplers automatically without moving them.

SWELL ORGAN.

Double Salicional (Extended Salicional), 16 ft., 12 pipes, 61 notes.
Diapason, 8 ft., 73 pipes.
Viole d'Orchestra, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Salicet (Extended Salicional), 4 ft., 12 pipes, 61 notes.
Nazard (From Salicional), 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Twenty-second, 1 ft., 61 pipes.
Mixture (drawing four mutation ranks).
Fagotto (Extended), 16 ft., 12 pipes, 61 notes.

Oboe Horn, 8 ft., 73 pipes.
Clarion (Extended), 4 ft., 12 pipes, 61 notes.
Cornopean, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Vox Humana (separate chest and box), 8 ft., 61 pipes.
Tremolo for Vox Humana.
Tremolo for general Swell.
Chimes (from Great), 25 notes.

CHOIR ORGAN.

Double Gemshorn (extended), 16 ft., 12 pipes, 61 notes.
Open Diapason, 8 ft., 73 pipes.
Viole, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.

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Flute d'Amour, 4 ft., 73 pipes.
Gemshorn Quint (from Gemshorn), 5 1/3 ft., 61 notes.
Gemshorn (extended), 4 ft., 73 notes.
Nazard (from Gemshorn), 2 2/3 ft., 61 notes.
Flautino (from Gemshorn), 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 pipes.
Septieme, 1 1/7 ft., 61 pipes.
Twenty-second (from Gemshorn), 1 ft., 61 notes.
Corno d'Amore, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Chimes (from Great), 25 notes.
Harp (from Great), 8 ft., 61 notes.

SOLO ORGAN.

(Enclosed in separate expression chamber.)
Stentorphone, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Grossflöte, 8 ft., 73 pipes.
Doppelflöte, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Bassoon, 8 ft., 73 pipes.
Chimes (from Great), 25 notes.
Tremolo.

ECHO ORGAN.

(Enclosed in separate expression chamber.)
To be duplexed and playable from Solo and Great manuals and be affected by the respective couplers of the manuals on which it is played.
Fern Flöte (from Echo Bass and Fern Flöte, 8 ft.), 16 ft., 73 notes.
Cor d'Nuit, 8 ft., 73 pipes.
Viole Aetheria, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Fern Flöte, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Fern Flöte (extended), 4 ft., 12 pipes, 61 notes.
Vox Humana (separate chest and box), 8 ft., 61 pipes.
Tremolo for Vox Humana.
Tremolo for Echo.

PEDAL ORGAN.

Contra Bourdon (extended), 32 ft., 12 pipes, 20 notes.
Resultant Bass (Open and Bourdon), 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Second Open Diapason (from Great), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Salicional (from Swell), 16 ft., 32 notes.
Gemshorn (from Choir), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.

Echo Bass (Echo organ), 16 ft., 12 pipes, 20 notes.
Violoncello (extended Violone), 8 ft., 12 pipes, 20 notes.
Gamba Celeste (from Solo, 2 ranks), 8 ft., 32 notes.
Gemshorn (from Choir), 8 ft., 32 notes.
Octave (extended Diapason), 8 ft., 12 pipes, 20 notes.
Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.
Octave Flute (extended Bourdon), 4 ft., 12 pipes, 20 notes.
Contra Bombarde (extended), 32 ft., 12 pipes, 20 notes.
Bombarde, 16 ft., 32 pipes.
Trumpet (from Great), 16 ft., 32 notes.
Clarion (from Great), 8 ft., 32 notes.
Fagotto (from Swell), 16 ft., 32 notes.
Oboe (from Swell), 8 ft., 32 notes.

Master expression control is to be selective, with any combination of expression pedals switchable onto the echo pedal, the echo pedal serving a double purpose—that of echo and master. The control is to be in the form of rocking tablets placed at the left end of each keycheck. Besides twelve pistons for each manual and the pedals, there will be twelve extra adjustable combination pistons to control the entire organ, including couplers, and six master pistons to control manual pistons 1 to 6 of each manual and numbers 2 to 7 of the pedal combinations. These pistons are to be single touch only. All pistons will visibly affect the stops.

Operation for Mrs. Thomas.

Virginia Carrington Thomas, the New York organist, underwent an operation for appendicitis in August at the Presbyterian Hospital, New York. She is resting comfortably, and is expected to leave soon for a month's rest in the country. Upon her return she has been engaged to play at Carnegie Hall for the Free Synagogue services.

THE DIAPASON.

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WILL BE THE LARGEST ORGAN IN MISSISSIPPI

BIG KILGEN FOR VICKSBURG

Holy Trinity Episcopal Awards Contract for Four-Manual to St. Louis Company—Dr. George W. Crock the Organist.

Holy Trinity Episcopal Church, Vicksburg, Miss., of which the Rev. Gordon Reese is rector, is to have the largest organ in the state, it is believed, having contracted through its organ committee with George Kilgen & Son, Inc., of St. Louis to build a four-manual. The specifications were prepared by the organist, Dr. George W. Crock, Dr. George Street and the rector of the church in collaboration with E. R. Kilgen and the music advisory board of the factory.

Following is the scheme of stops:

GREAT ORGAN.

Open Diapason, 16 ft., 85 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 notes.
Gross Flöte, 8 ft., 61 pipes.
Viole d'Gamba, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 notes.
Forest Flute, 4 ft., 73 pipes.
Flute Octaviane, 2 ft., 61 notes.
Tuba, 8 ft., 61 pipes.
Chimes, 20 notes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Violina, 4 ft., 61 notes.
Harmonia Aetheria, 3 ranks, 183 pipes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Orchestral Oboe, (Synthetic) 8 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Gemshorn (Tenor C). 16 ft., 61 notes.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 notes.
Gemshorn, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Trombone (Great extension), 16 ft., 12 pipes.

ECHO ORGAN.

Still Bourdon (Tenor C). 16 ft., 49 notes.
Lieblich Gedeckt, 8 ft., 85 pipes.
Vox Angelica, 8 ft., 61 pipes.
Vox Aetheria, 8 ft., 49 pipes.
Quintadena (Synthetic), 8 ft., 61 notes.
Fern Flöte, 4 ft., 61 notes.
Zart Flöte, 2 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 tubes.
Tremolo.

ECHO PEDAL ORGAN.

Echo Bourdon, 16 ft., 12 pipes, 32 notes.
Echo Flute, 8 ft., 32 notes.

All of the great except the diapasons is to be enclosed in the choir swell-box.

CHICAGO TO HEAR GERMANI

Will Play Casella's New Work with Symphony Orchestra.

Word has reached The Diapason that Fernando Germani has been engaged to play at the regular pair of concerts on Dec. 14 and 15 with the Chicago Symphony Orchestra under the direction of Frederick Stock. The brilliant young Italian will present the first performance in Chicago of Alfredo Casella's "Concerto Romano" for organ and orchestra. This work, conceived in an ultra-modern vein, was written by Signor Casella for the New York Wanamaker Auditorium organ and the Rodman Wanamaker collection of rare Italian violins, violas, cellos

Relic Sought by Ford



Photograph from the Providence Journal.

SAY FORD CAN'T HAVE THIS ANCIENT ORGAN

FIGHT OVER RELIC OF 1733

Prominent Men May Prevent Sale of Instrument Said to Be Gift to Trinity Church, Newport, R. I., by Bishop Berkley.

No less notable men than Bishop Darlington of Pennsylvania, John Nicholas Brown and ex-Governor R. Livingston Beeckman of Rhode Island stand between Henry Ford and fulfillment of his desire to buy and add to his historical museum of musical instruments the old organ now at the Christian Church in Portsmouth, R. I. If, as these men believe, this is the old organ the Lord Bishop of Cloyne, George Berkley, gave Newport's Trinity Church in 1733 (which was removed from that church some years later to make room for a better organ Trinity was then able to buy, and was given to the Portsmouth church) they assert Mr. Ford, if their influence and mind about it count, cannot have the organ to be removed to Dearborn, Mich.

It seems that the attention of Mr. Ford was first directed to the organ by the acting pastor of the church, the Rev. Russell Clem of Fall River, Mass., pastor of the Christian Church in that city, who has been asked to take the little Portsmouth parish, now numbering only a few families, under his charge, as he is the nearest minister of the Christian denomination for the Portsmouth people to secure.

There can hardly be much censure of Mr. Clem, most of the Portsmouth people feel, for his efforts to have Mr. Ford buy the discarded and stored away organ at a good price. The church itself was in a bad state of repair when Mr. Clem consented to take charge of one service each Sunday there, in connection with his Fall River work.

THE THIRTIETH YEAR OF THE GUILMANT ORGAN SCHOOL

Begins Tuesday, October 9th, 1928

Fifty Guilmant graduates
now hold important
New York City positions

Hundreds hold
similar positions throughout
the United States



William C. Carl, Mus. Doc.
DIRECTOR

Students aided in securing positions

Dr. Carl returns from Paris in September

Write for new Catalog

Master Class
Free Scholarships
Lecture Course
Distinguished Faculty
Students Prepared for
Examinations of the
American Guild of Organists

Practice Organs

17 East Eleventh St., New York City

FOUR MANUAL SCHEME FOR FREEPORT CHURCH

AUSTIN WILL BUILD ORGAN

Specification of Instrument for First
Presbyterian Church, of Which
Mauritz Lundholm Is
the Organist.

The First Presbyterian Church of Freeport, Ill., which has awarded to the Austin Organ Company the contract for a four-manual instrument, has agreed on the following specification, drawn up by the organist, Mauritz Lundholm:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
*Second Open Diapason, 8 ft., 73 notes.
*Doppel Flute, 8 ft., 73 notes.
*Viol d'Gamba, 8 ft., 73 notes.
*Gemshorn, 8 ft., 73 notes.
*Gemshorn Celeste, 8 ft., 61 notes.
*Octave, 4 ft., 73 notes.
*Trumpet, 8 ft., 73 notes.

*Enclosed.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
English Diapason, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
String Celeste, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 notes.
Quint, 2 2/3 ft., 61 pipes.
Flautino, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 pipes.
Double Oboe Horn, 16 ft., 85 pipes.
Oboe, 8 ft., 73 notes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Harmonic Piccolo, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Flute Ouverte, 8 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.

French Horn, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.

(Played from Solo Manual.)
Chimney Flute, 8 ft., 73 pipes.
Viole Aetheria, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Cor Anglais, 8 ft., 73 pipes.
Chimes (operated from Choir also), 25 tubes.

Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Double Open Diapason, 16 ft., 44 pipes.
Second Open Diapason (from Great), 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Dolce Bourdon (from Swell), 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Double Oboe Horn (Swell), 16 ft., 32 notes.
Trombone, 16 ft., 32 notes, 12 pipes.
Tuba (Solo), 8 ft., 32 notes.

Moore Goes to Oak Park Position.

Francis S. Moore has been appointed organist and director at the First Methodist Church of Oak Park, where he will preside at the large four-manual Skinner organ. In this position he succeeds Miss Emily Roberts. He will begin his work Oct. 1. Mr. Moore is known to all Chicago organists. For more than thirty years he played at the First Presbyterian Church, where he was the successor of Clarence Eddy. When the famous old church at Indiana avenue and Twenty-first street was abandoned he went to the newer church at Grand boulevard and Forty-first street, retiring when that edifice was abandoned upon the union of the First and Woodlawn Presbyterian churches.

Middelschulte at Notre Dame.

Dr. Wilhelm Middelschulte will return to his work in Chicago Sept. 1 on completion of his summer course at the University of Notre Dame, where he has been the guest of the university and where he had a large class of capable organists this year. One of the events which marked the summer was a recital Aug. 5 at Sacred Heart Chapel by pupils of Dr. Middelschulte. The compositions played and the performers were: Solemn March, Smart (Sister

J. Norris Hering



Photograph by Bachrach.

Lucy, S. S. J.); Berceuse, Delbrueck (Father Joseph Staudinger, O. S. B.); Fugue in D major, Bach (Sister Clare of the Eucharist, S. H. N.); Largo from "Xerxes," Handel (Sister Gregory, O. S. U.); Minuetto, op. 90, Calkin (Sister Stella, S. S. J.); Festival Prelude on a Theme by Palestrina, Dudley Buck (Sister Agnes Marie, S. S. J.); Prayer and Cradle Song, Moline (Sister Immaculata, O. S. U.); Prelude in G minor and Fantasia in C minor, Bach (Sister Mary Herman, O. S. F.); Chromatic Fantasia, Thiele (Sister Dolores, S. S. J.); Prelude in C minor, Bach; Finale (Grand Choeur), Guilman (Sister Regina Dolores, S. S. J.); Toccata and Fugue in D minor, Bach (Father Stephen Thuis, O. S. B.). Dr. Middelschulte presided at the piano and Richard Seidel played the violin in a sonata recital at Washington Hall July 16.

J. NORRIS HERING ENGAGED

Organist at Franklin Street Presbyterian Church, Baltimore.

J. Norris Hering, F. A. G. O., of Baltimore, Md., who was one of the recitalists at the national convention of the American Guild of Organists at Washington, in 1927, has been appointed organist and choir director of the Franklin Street Presbyterian Church, one of the most prominent churches of Baltimore. He will take up his new work in September, playing a three-manual Skinner organ recently installed in the remodeled, beautified edifice, and directing a mixed double quartet. The pastor of this church, the Rev. Dr. Harris E. Kirk, was recently elected moderator of the General Assembly of the Presbyterian Church in the United States (South-ern).

Mr. Hering has been a member of the feature-editing staff of the Sunday Sun in Baltimore since 1923. For many years he was music critic of the Baltimore Star, and besides his musical work has been engaged in general daily and Sunday newspaper work since 1910. Always playing his recitals from memory, since his early student days, he has filled church and other organ appointments since 1901 in Baltimore and elsewhere in Maryland and in New Orleans. He resigned from Christ Protestant Episcopal Church, Baltimore, in 1924, after more than thirteen years' service there. From 1903 to 1905 he was assistant organist to the late Harold Randolph, director of Peabody Conservatory of Music, at Emmanuel Episcopal Church, Baltimore.

Mr. Hering is a nephew of Dr. D. W. Hering, emeritus professor of physics and formerly dean of the faculty of the graduate school of New York University.

The Wangerin Organ Company of Milwaukee has installed a new instrument in Immanuel Reformed Church at Franklin, Wis., and the dedication took place Aug. 5, with Arthur E. Bergman at the console.

HENRY F. SEIBERT

*Humanism in organ recitals—music must possess
a universal appeal.*

"An Official Organist"

"We pay attention when we turn over a desk to a city official, but when a magnificent pipe organ is given into the hands of one who is to produce beautiful music, we are apt to pass it by. I am referring to New York—for in other cities, official organists are highly honored. . . . While Henry F. Seibert has not been appointed as city organist, the fact that he has just been named official organist at Town Hall, is tantamount to that."

Excerpt from The Morning Telegraph,
New York, July 17, 1928.

"Defies criticism."

Boston Post.

"Recital stupendous in appeal."

New York Sun.

"Perfect command."

Washington Post.

Mr. Seibert will begin his sixth season in New York. Last year he filled more than *seventy* engagements. This summer he taught a Master Class. The pupils came from Texas, Alabama, South America, New York, and adjacent states.

Recently Dr. F. H. Knubel, President, United Lutheran Church of America, publicly commended Mr. Seibert's church for its *leadership* in music.



HENRY F. SEIBERT

Address: 898 West End Avenue,
New York, N. Y.

or
Miss Florence Rubner, Secretary,
51 East Forty-Second St., New York, N. Y.



Grace Episcopal Church New York City
Ernest Mitchell, Organist and Choir Director

GRACE EPISCOPAL CHURCH, New York, recently awarded the SKINNER COMPANY a contract for their new Gallery Organ and also a new Skinner Console controlling both the new Gallery and present Chancel Organ.

The new Gallery Organ when completed will comprise:

GREAT ORGAN	13 Stops
SWELL ORGAN	12 Stops
CHOIR ORGAN	8 Stops
SOLO ORGAN	6 Stops
PEDAL ORGAN	22 Stops

SKINNER ORGAN COMPANY

Organ Architects and Builders

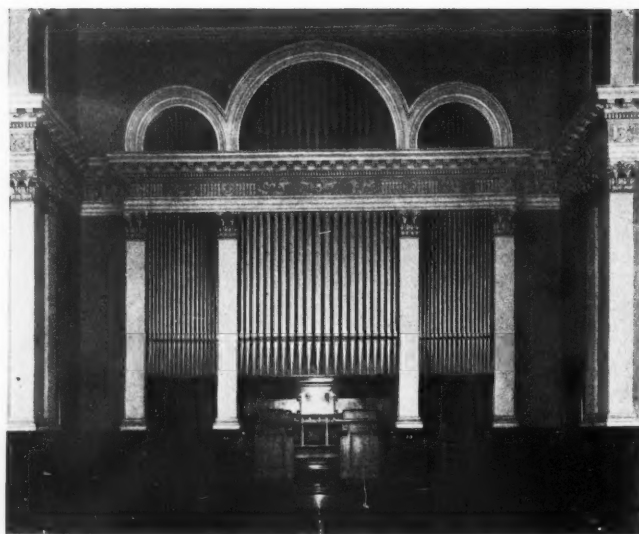
CHURCH

RESIDENCE

AUDITORIUM

UNIVERSITY

STUDIO: 677 Fifth Avenue, New York, N. Y.
 FACTORIES: Dorchester and Westfield, Mass.



HERE are three Christian Science Churches recently completed, with organs built by Estey.

It happens that these three churches, in addition to differing in architectural treatment, exemplify the full range in size of instruments usually provided for a Church of Christ, Scientist. The smallest has only thirteen stops, but each register has character, and the full organ a surprising volume and body. The largest of the three has fifty-nine stops, and is considered a perfect instrument for the requirements of this denomination. The medium size organ with thirty-one registers is perhaps a typical or average size instrument and thoroughly adequate.

Three different methods of treating the tone openings are illustrated in these photographs.

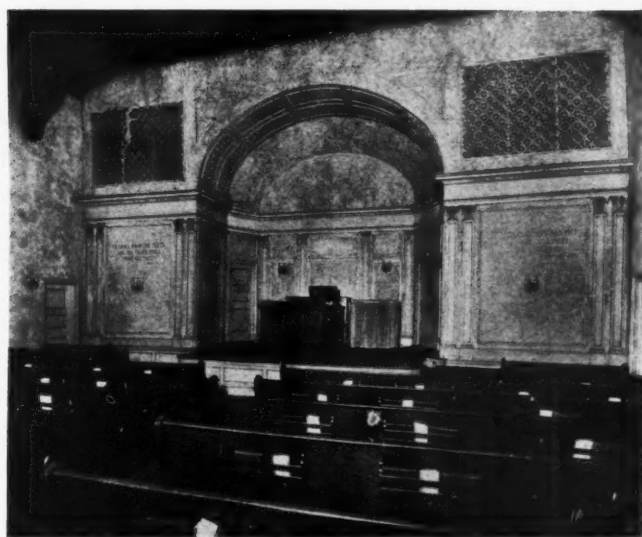
ESTEY ORGAN CO., E



THE two pictures above are of First Church in Montclair, New Jersey. It has a four-manual console of the Estey luminous-stop type. This is the instrument of fifty-nine registers including a six-stop echo.

Second Church of Cincinnati, Ohio, is shown in the two small pictures on the left page. This installation, completed about two years ago, illustrates the wonderful tonal resources of an Estey organ of moderate size. This is a three-manual with an echo, thirty-one registers.

On the right is pictured First Church of Mt. Vernon, New York; a model architecturally, containing an ideal instrument for congregations who desire to restrict their appropriations. Two manual console and thirteen registers.



BRATTLEBORO, VT.

TOWN OF 340 PEOPLE PROUD OF NEW ORGAN

GARNAVILLO, IOWA, RECORD

Wicks Three-Manual with Echo Division Dedicated in St. Paul's Lutheran Church — Community Without a Railroad.

Garnavillo, Iowa, a town of 340 population, without a railroad, or even a jail, celebrated on Aug. 12 the seventy-fifth anniversary of St. Paul's Evangelical Lutheran Church with the dedication of a three-manual organ, with an echo division, installed by the Wicks Pipe Organ Company of Highland, Ill. F. W. Wimberley of Chicago, a representative of the Wicks Company, presided at the instrument.

The organ is a "straight" instrument. It is entirely under expression. The action is the direct electric of the Wicks patent. The choir, great and swell, with the pedal divisions, are in specially-built organ chambers back of the altar front, and the echo organ, playable from any manual, is placed in the tower.

The original instrument had been built by Laborius Keller of Guttenberg, Iowa, and was a tracker action two-manual. Many of the old pipes have been retained and placed in the new organ.

Money to pay for the new organ was raised in an unusual manner. Only church members who have no direct heirs have contributed. Their names will appear on a bronze plate on the organ.

Specifications of the organ are as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 61 pipes.
 2. Viola da Gamba, 8 ft., 61 pipes.
 3. Hohlflöte, 8 ft., 61 pipes.
 4. Tibia Clausa, 8 ft., 73 pipes.
 5. Gemshorn, 8 ft., 85 pipes.
 6. Gemshorn Octave, 4 ft., 61 notes.
 7. Gemshorn Twelfth, 2 2/3 ft., 61 notes.
 8. Gemshorn Fifteenth, 2 ft., 61 notes.
 9. Principal, 4 ft., 61 pipes.
 10. Octave Quint, 2 2/3 ft., 61 pipes.
 11. Super Octave, 2 ft., 61 pipes.

12. Tuba Mirabilis, 8 ft., 61 pipes.
13. Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

14. Bourdon, 16 ft., 73 pipes.
15. Geigen Principal, 8 ft., 73 pipes.
16. Gedeckt, 8 ft., 85 pipes.
17. Salicional, 8 ft., 85 pipes.
18. Voix Celeste, 8 ft., 61 pipes.
19. Aeoline, 8 ft., 73 pipes.
20. Violina, 4 ft., 73 notes.
21. Flauto d'Amour, 4 ft., 73 notes.
22. Nazard Flute, 2 2/3 ft., 61 notes.
23. Flautino, 2 ft., 61 notes.
24. Vox Humana, 8 ft., 73 pipes.
25. Oboe, 8 ft., 73 pipes.
26. Chimes, (from Echo), 20 notes.

CHOIR ORGAN.

27. Open Diapason, 8 ft., 73 pipes.
28. Melodia, 8 ft., 85 pipes.
29. Violoncello, 8 ft., 61 notes.
30. Dulciana, 8 ft., 61 notes.
31. Quintadena, 8 ft., 61 notes.
32. Waldflöte, 4 ft., 61 notes.
33. Piccolo, 2 ft., 61 notes.
34. Clarinet, 8 ft., 73 pipes.

ECHO ORGAN.

35. Fernflöte, 8 ft., 73 pipes.
36. Cor Anglais, 8 ft., 61 pipes.
37. Echo Flute, 4 ft., 61 notes.
38. Chimes, 20 tubes.

PEDAL ORGAN.

39. Resultant, 32 ft., 32 notes.
40. Bass Tibia, 16 ft., 32 pipes.
41. Bourdon, 16 ft., 32 pipes.
42. Lieblich Gedeckt, 16 ft., 32 notes.
43. Octave, 8 ft., 32 pipes.
44. Cello, 8 ft., 32 notes.
45. Tromba, 8 ft., 32 notes.
46. Bass Flute, 8 ft., 32 pipes.

Garnavillo is the center of one of the richest farming districts in the United States. There are two banks, with deposits of \$2,225,000, or \$6,500 per capita. A claim that its wealth surpassed that of any other town of the size was given wide publicity some time ago. Garnavillo has a library of 4,000 volumes. There are three churches.

Three years ago the name of St. Paul's Church was broadcast almost as widely as the bank wealth had been when the Rev. K. William Braun, pastor since 1902, turned author and motion picture producer in the interests of Christian service, and made the first motion picture ever created by a church. The actors were the 250 men, women and children of the congregation.

FOUR-MANUAL AUSTIN IS CLEVELAND ORDER

SHAKER HEIGHTS SCHEME

New Edifice of the First Baptist Church to Have Large Instrument Being Built by the Hartford Factory.

An Austin four-manual organ has been ordered for the new First Baptist Church of Shaker Heights, Cleveland, Ohio. The deal was closed through the New York office of the Austin Company, of which Herbert Brown has charge. The scheme of stops for this instrument is as follows:

GREAT ORGAN.

- Major Diapason, 16 ft., 61 pipes.
- Principal Diapason, 8 ft., 61 pipes.
- Small Diapason, 8 ft., 61 pipes.
- Grossflöte (Pedal extended), 8 ft., 17 pipes, 44 notes.
- *Claribel Flute, 8 ft., 61 pipes.
- *Violoncello, 8 ft., 61 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- *Harmonic Flute, 4 ft., 61 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- *Tuba, 8 ft., 61 pipes.
- *Chimes, 20 tubular bells.

*Enclosed in Choir expression box.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Posauene, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Contra Virole, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Viol d'Concert, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.

- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tremolo.
- Choir Room Diapason, 8 ft., 49 pipes.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Flauto Major, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Flute Ouverte, 4 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Corno d'Amore, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Contra Virole (from Choir), 16 ft., 32 notes.
- Gross Flöte (Extended), 8 ft., 12 pipes, 20 notes.
- Flauto Dolce (Extended), 8 ft., 12 pipes, 20 notes.
- Gamba Celeste (from Solo), 8 ft., 32 notes.
- Posaune (from Swell), 16 ft., 32 notes.
- Trombone (Extended Tuba Mirabilis), 16 ft., 12 pipes, 20 notes.

To Dedicate Marion, Ind., Organ.

The date of the dedication of the large Estey organ presented to the Marion, Ind., schools by Mrs. Mae Barley Judge in memory of her husband and installed in the Memorial Coliseum has been set for Nov. 19, the hundredth anniversary of Franz Schubert's death, Superintendent of Schools Elbert E. Day has announced.

Mrs. Keator Motoring Abroad.

Mrs. Bruce S. Keator of New York is taking a vacation from her duties at St. Andrew's Methodist Church and is spending the holiday abroad. She is enjoying a six-weeks' motor tour in southern England and writes that she has seen many of the cathedrals and heard some beautiful music, especially at Exeter, where the choir and organ are excellent.



The Wanamaker Auditorium Concert Direction

Announces

The First American Tour of

G. D. CUNNINGHAM

F. R. A. M., F. R. C. O.

Organist Town Hall, Birmingham

England's Foremost Concert Organist

Two Months Only in America

January, 1929, in the East—February, 1929, in the Middle West, Pacific Coast and South

Recognized by his colleagues, by the press, and such authorities as Sir Henry Wood, Sir Alexander MacKenzie, Sir Landon Ronald and others as the foremost concert organist in Great Britain.

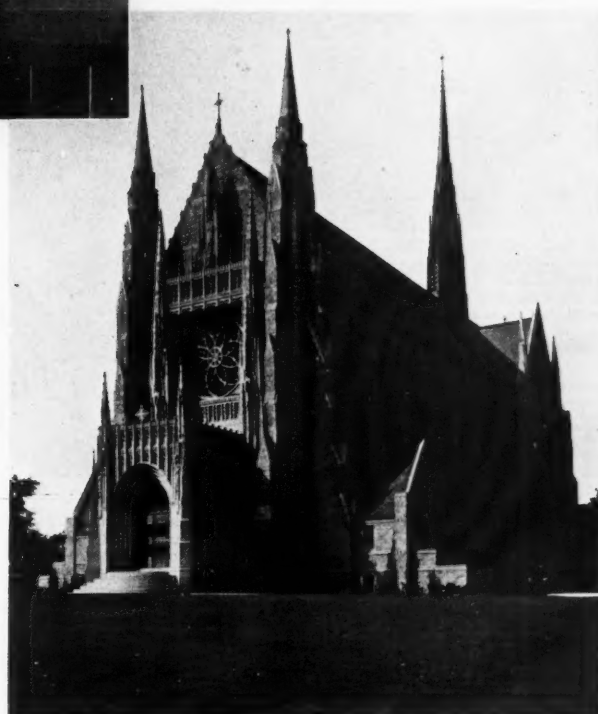
Note: Cunningham's Tour is under the Honorary Auspices of the National Association of Organists.

Alexander Russell, Supervision of Tour
Management

Bogue-Laberge Concert Management, 130 West 42nd Street, New York City



One Good Hall Organ Deserves Another



K NOWING that innumerable advantages accrue to the church which contracts early for its pipe organ, Reverend Father D. L. Gleason took steps toward the selection of an organ immediately after the foundation was laid for St. Mary's R. C. Church (illustrated above) of Stamford, Connecticut.

It was after hearing the Hall Organ in St. Brendan's R. C. Church of New Haven, Connecticut, that Reverend Father Gleason decided on a Hall.

The exquisitely sweet, singing quality of its tone throughout, and the vibrant majesty of its diapasons in particular,—these ap-

pealed to him greatly. Yet of equal importance was the fact that St. Brendan's had not spent \$50.00 on their organ, for any reason, since the day it had been installed—six years ago.

A three-manual costing \$15,000 was what Father Gleason finally decided upon for St. Mary's. His instrument has but recently been installed, yet it is already winning wide praise. It has a volume and pervading quality of tone that is most agreeable. More cannot be asked than the solidity and grandeur of its tone; its brilliance, its richness.

Although a larger organ might be required for a metropolitan

church, St. Mary's instrument is almost ideal for the average Catholic church. Its specifications would prove most interesting to priests and organists who are considering a new organ. Copies of these specifications will be gladly sent upon receipt of the coupon below. To mail it will not obligate you nor will it bring a representative to your door.

THE HALL ORGAN CO.,
West Haven, Conn.

Gentlemen: Please send me the specifications of St. Mary's R. C. Church organ.

Name

Street

City..... State.....

THE HALL ORGAN COMPANY — WEST HAVEN, CONN.

CHICAGO SCHOOL POST TO J. LEWIS BROWNE

TO TAKE CHARGE OF MUSIC

Prominent Organist and Composer
Receives Important Appointment —
—Piano Classes as First
Step in New Plans.

Dr. J. Lewis Browne, known as an organist and composer throughout the United States, has been appointed director of music in the public schools of Chicago. He has taken up his work and it is promised that music will take a place in the school curriculum which it has never before occupied. Dr. Browne will retain his position as organist and choirmaster of St. Patrick's Catholic Church, which he has held for upward of fifteen years, since he came to Chicago, but will devote a large part of his time to school duties.

The appointment of Dr. Browne, which is naturally pleasing to organists in view of the recognition of their profession which it involves, was the plan of H. Wallace Caldwell, the new president of the board of education, and William J. Bogan, superintendent of schools.

A system of classroom instruction designed to give every pupil in the Chicago schools an opportunity to learn to play the piano will be initiated at the beginning of the fall term, it was announced by Mr. Bogan.

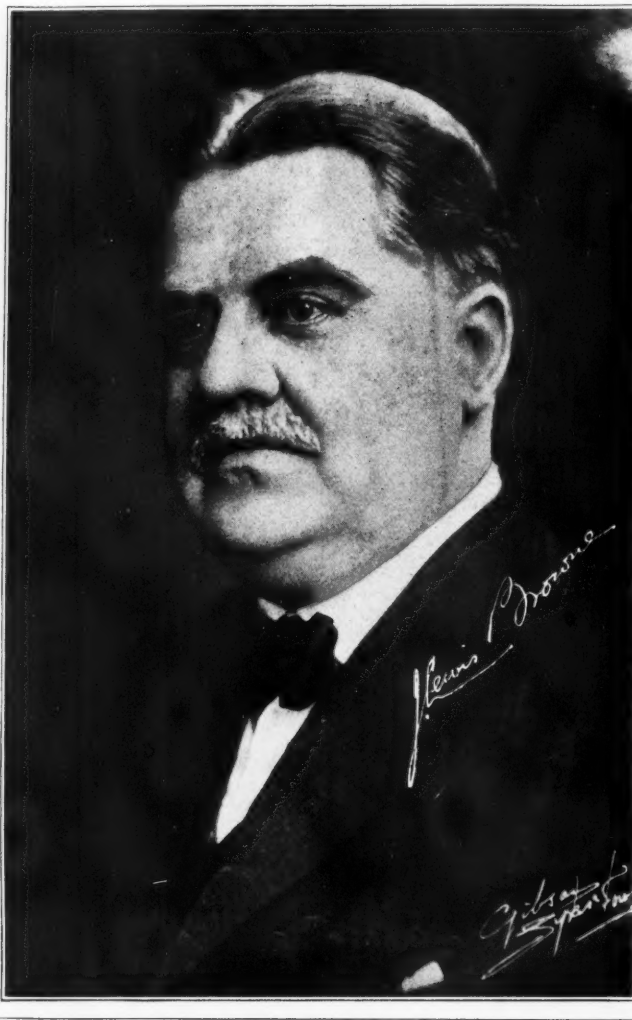
"Music permeates every phase of life and is needed abundantly in every home," Mr. Bogan said in discussing the plan. "I feel that it is of far greater importance to a child to learn something of music than to learn arithmetic. Through this new method, recently tested out in the Roger Sullivan junior high school, it is our hope to provide instruction in piano to every school child."

During the next school year the piano classes will be held after school hours and a small fee will be charged for instruction. Later when the board is able to provide for it in the school budget, the system will be made a part of the regular curriculum, Mr. Bogan said.

The class rooms devoted to piano instruction will be equipped with two pianos and a set of dummy keyboards. While two children are playing the pianos a class of twenty or twenty-five will follow the movements of the same exercises on the individual keyboards. Dr. Browne in an interview is quoted as saying:

"It is all very well to prepare high school orchestras and choruses and glee clubs and all the other musical organizations, but I plan to begin this preparation with the little child 4 or 5 years old. I want the children in the elementary grades to have a love for the beautiful, and what is more beautiful than colorful, tuneful music? I hope that within the next decade our orchestras, yes even including the Chicago Symphony Orchestra, will be able to draw players from our public schools, and I want to see listed in the membership of the Apollo and Mendelssohn clubs and other choral organizations the names of boys and girls

Dr. J. Lewis Browne, Who Wins School Post



who are products of the Chicago public schools. I want our children to attend concerts and operas, but I want them to understand what they are hearing, and this is possible only if they are taught to appreciate music at an early age."

Dr. Browne before coming to Chicago was prominent as an organist in Atlanta, Ga., and in Philadelphia, presiding at the organ in the Wanamaker store in the latter city. His compositions, which include an opera and several organ and choral works, are published by J. Fischer & Bro., the John Church Company and other prominent publishers. His work at St. Patrick's since coming to Chicago has attracted wide attention. For three years Dr. Browne was dean of the Illinois chapter of the American Guild of Organists.

Goes to Norristown Church.

Eskil Randolph has been elected organist and choirmaster of Trinity Lutheran Church, Norristown, Pa., by the church council. Mr. Randolph is a graduate of the Augustana Conservatory of Music, Rock Island, Ill., where he also did postgraduate work. He moved East several years ago to continue his musical education. He has been organist in the First Lutheran Church, Moline, Ill., and the Presbyterian Church, Jefferson, Iowa, and at present is organist of the Washington Memorial Chapel, Valley Forge. He will assume his new duties Sept. 15. Mr. Randolph succeeds James R. Duane, who is spending the summer in Europe. Mr. Duane resigned to take a position in Philadelphia.

DECATUR MASONS BUY BENNETT INSTRUMENT

WILL STAND IN NEW TEMPLE

Illinois City to Have Three-Manual Organ Being Built According to Specifications Prepared by Arthur Dunham.

A three-manual organ is being built by the Bennett Company for the new Masonic Temple at Decatur, Ill. The specification was drawn up by Arthur Dunham and provides for the following scheme:

GREAT ORGAN.

Double Diapason, 16 ft., 85 pipes.
Major Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Gross Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Octave, 4 ft., 61 notes.
Flute Harmonic, 4 ft., 73 pipes.
Tuba Harmonic, 8 ft., 73 pipes.
Chimes (in Echo organ), 8 ft., 20 notes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 134 pipes.
Clarabella, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Aeoline, 8 ft., 73 pipes.
Dolce Cornet, 3 rks., 292 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Dolce Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp Celeste, 8 ft., 49 bars.
Celesta, 4 ft., 49 bars.

ECHO ORGAN.

Concert Flute, 4 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 49 pipes.
Cathedral Chimes, 8 ft., 20 tubes.

PEDAL ORGAN.

Double Diapason (lower twelve resultant), 32 ft., 32 notes.
Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Violone, 16 ft., 44 pipes.
Dolce, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Tuba Profunda, 16 ft., 32 notes.

Twenty-six couplers, twenty-four adjustable combination pistons, besides toe pistons, etc., constitute the mechanical equipment.

Death of Edward M. Noll.

Edward M. Noll, 75 years old, who served for thirty-three years as organist at the Cathedral of the Immaculate Conception at Fort Wayne, Ind., and later for seven years at St. Paul's Church, died July 29 at his home after an extended illness. In addition to the widow, Mrs. Mary A. Noll, he is survived by one daughter, Mrs. Fred Pottoff; one brother, B. R. Noll, and three grandchildren.



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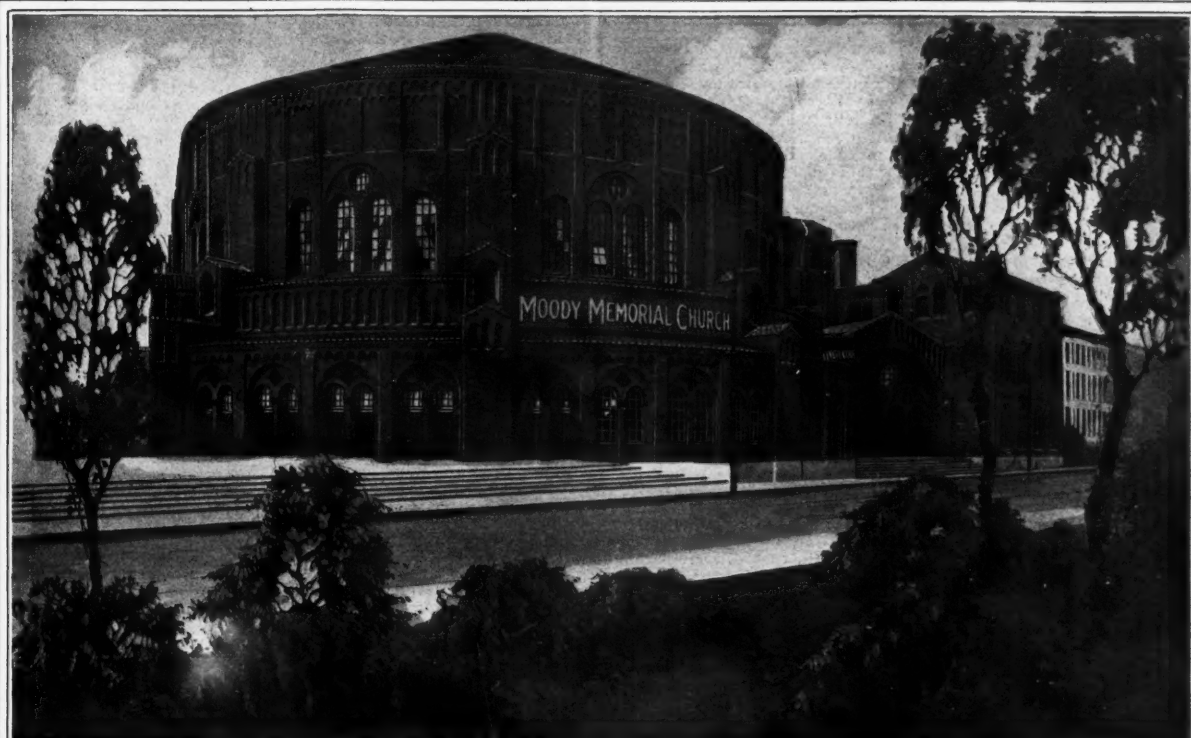
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Who's Who Among American Organists

W. R. Voris.

A new name—strange to many—has come into prominence recently among the American composers of church music. The manner in which results of the work of the new star in the firmament are received and reviewed indicates the high quality and the originality of what he is producing. Many times has the question been asked "Who is W. R. Voris?" The Diapason will endeavor to answer not only for the benefit of those of its readers and contributors who have asked this, but for the information of all of its family.

W. R. Voris, to boil the facts down for the benefit of the "busy reader," as they say in the newspaper office, is a church organist by birth and profession, a composer of church music

William R. Voris



because of his love for it, a printer by profession, a lifelong resident of Indiana, but at present a sojourner in Arizona, seeking restoration of his health.

Mr. Voris was born at Whiteland, a little town in central Indiana, in 1877. His earliest recollection of church was that of being left on a front seat while his mother played the little organ and his father led the choir. This experience was repeated regularly after the family had moved to the larger nearby town of Franklin, Ind. Thus it is plain that the preparation for a career which has led to noteworthy contributions to church music literature was undertaken in childhood. At an early age he began the study of the piano with his mother, continuing with various teachers in Indianapolis. About 1888 a pipe organ was placed in the Franklin Presbyterian Church and young Voris qualified as a member of the organ blowers' guild. Needless to say, there were times of joyful experience at the keyboard also.

After hearing a youngster of the name of Clarence Dickinson play a recital on the Pilcher organ at the Columbian Exposition in 1893, it was definitely settled that young Voris should take up the organ seriously. After a year or so with Charles F. Hansen, the blind organist of Indianapolis, long practice on the heavy action organ and piano at his disposal brought on muscular trouble which did not respond to treatment then known; so he gave up the idea of following music as a profession.

After serving Christ Church and Grace Pro-Cathedral at Indianapolis, Mr. Voris succeeded his mother as organist and his father as director at the Franklin Presbyterian Church and served there for nearly thirty years, continually striving to raise the standard of church music until his church

had a state-wide reputation for a fine type of services. In the arrangement of the orders of service and in putting on special programs Mr. Voris had the hearty co-operation of the four ministers under whom he carried on—men of widely different types. In all his years of endeavor Mr. Voris sought to make the music, both organ and choral, an integral part of the service, contributing to the devotional and the worshipful—never trying to make it a performance. Music from all the branches of the church was used—anything with the uplift of text or music. Much use was made of responses, antiphons and sentences carrying the note of the particular service. As the idea developed, it was found increasingly difficult to find interesting things both as to text and music, and so this need had to be met with original work—responses, antiphons, settings of special prayers, choral amens, etc.

Always with the urge to create, it was not until he began preparations for his church's centennial celebration in 1924 that Mr. Voris did much in the way of anthem composition. Gaining much inspiration from the Russians, he has done it in his own way, in the American idiom. He believes that while all the Russian music is good for the Russian church, much of it is good for use in any church, but that some of the American and English composers of today are doing work far better, more interesting and better adapted to American churches than is a lot of the Russian music, good as it is.

Since 1926 Mr. Voris has had published some twenty-five anthems, carols and parts of services, the latter largely for non-liturgical churches, but with the liturgical feeling. There is only one elaborate anthem in the lot—written for the dedication of the Temple of Music and Arts at Tucson last fall and just published by Gray. In the more devotional compositions he has sought musical effect, spiritual flavor, worshipful phrases—has tried to do the sort of things which would be definitely impressionable and uplifting. Gray, Ditson and Schmidt are the publishers represented. Mr. Voris believes that the anthem written merely to entertain must eventually go. Senseless repetition of detached, meaningless Old Testament texts must give way to texts which will be an aid to devotion, words of uplift, or with some definite message, evangelical or social.

Mr. Voris married Miss Eleanore J. LaGrange at Franklin in 1905 and they have three children. Mrs. Voris is her husband's faithful co-worker, interested in all his musical activities. She is a member of an old Kentucky family which moved to Indiana in the thirties.

Since 1925 Mr. Voris has been in

Henry Overley



Tucson, Ariz. He still follows his business as a printer, but expresses himself through composition, almost wholly for the church. Occasionally he does substitute playing, and sometimes gives a "meditation" on the fine little Aeolian organ in the Temple of Music or in the Scottish Rite Cathedral.

Henry Overley.

Henry Overley, a self-made musician whose work as an organist and trainer of boys is being widely recognized, is a resident of Kalamazoo, Mich., where he was born April 9, 1894. His parents, of Dutch and German nationality, were ambitious for him to study for the ministry, but his own inclination toward music finally had its way. Parental indifference toward music left him to work out his own salvation, and in his childhood he had to be content with what work he could get in the public schools and his own unaided efforts. Systematic study was begun in his eighteenth year with Frances Leavens of Kalamazoo and was undertaken as a side line after the full day's work at an office. After two or three years he undertook the organ, studying with H. Glenn Henderson of Kalamazoo, and was soon awarded the position of organist at First Church of Christ, Scientist. One year later he was appointed organist and choir-master at St. Luke's Episcopal Church, which position he still occupies. His outside studies have been with David McK. Williams, Eric DeLamar, Palmer Christian, Walter Henry Hall and Rosetter G. Cole.

Mr. Overley has composed a number of songs, anthems and organ numbers, of which the most successful are "Calm on the Listening Ear of Night" and "Ho! Every One That Thirsteth." When the church with which he is connected decided to install a new organ he mastered the mechanism of the instrument and designed the organ, which was built by M. P. Möller.

In October, 1922, Mr. Overley married Miss Mabel Pearson of Briggsville, Ill. Mrs. Overley is an accomplished soprano of rare musical appreciation. Mr. Overley has given many recitals on the organ, both in Kalamazoo and in outside cities, and Mr. and Mrs. Overley have frequently appeared in joint recitals.

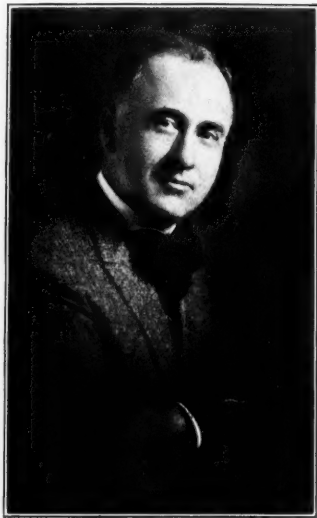
While Mr. Overley is an organist of ability, his most important work has been in the line of boy choir training. When he won the position of choir-master of St. Luke's Church the organization was as near to non-existence as it would be possible to come. In his eleven years as director he has produced a chorus of pronounced merit. About 100 boys are in training, of whom thirty-five are allowed places in the regular ensemble. In addition to these there are about twenty-five adults. The choir has given local concerts for the last eight years. Starting modestly in a small hall, these concerts are now held in the municipal auditorium, whose 2,500 seats are well filled. The choir has repeated these concerts in a number of neighboring cities. It has undertaken, as its special field, to interpret to American audiences the church music of the medieval and early modern periods. In this field it has few rivals in the Middle West.

It is Mr. Overley's idea, which is amply vindicated by results, that the boy is no mere singing machine, but that his training must touch his whole life and inspire him with love for music and reverence for sacred things. He has attained a command of the lads' affections that is nothing short of hero worship. It is this, quite as much as his musicianship, which has so endeared him to the members of the congregation with which he is associated that it has made it impossible for him to accept several flattering offers to go elsewhere.

Kenneth E. Runkel.

A church and concert organist who has confined his activities largely to the Middle West is Kenneth E. Runkel of Wausau, Wis. Mr. Runkel began playing in church when 14 years of age. After a good foundation laid in piano and organ, he attended both the musical and literary departments of Cornell College, in Iowa. In 1904 he

Kenneth E. Runkel

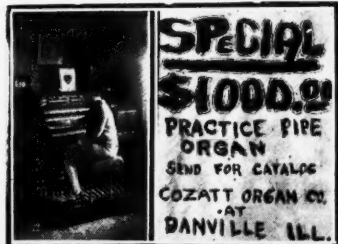


went to Christ Episcopal Church, St. Paul, as organist and choir-master. After two years he became organist of the House of Hope Presbyterian Church. During these five years he studied with the best teachers in Minneapolis. Mr. and Mrs. Runkel gave many organ and voice recitals throughout the West at this time. Then two years were spent at an Ohio college conservatory. Further study, especially in theory, in New York, enabled Mr. Runkel to obtain the degree of musical bachelor, the associate degree and the fellowship of the American Guild of Organists.

Mr. Runkel was organist and director of Grace M. E. Church, Waterloo, Iowa, for nine years. Here he played a three-manual Bennett organ and had under his direction two to six choirs. At frequent intervals he conducted choir festivals, always before large audiences. During this period he was guest organist at the Hennepin Avenue M. E. Church, Minneapolis, for seven summers. Hennepin has a four-manual Austin of eighty stops.

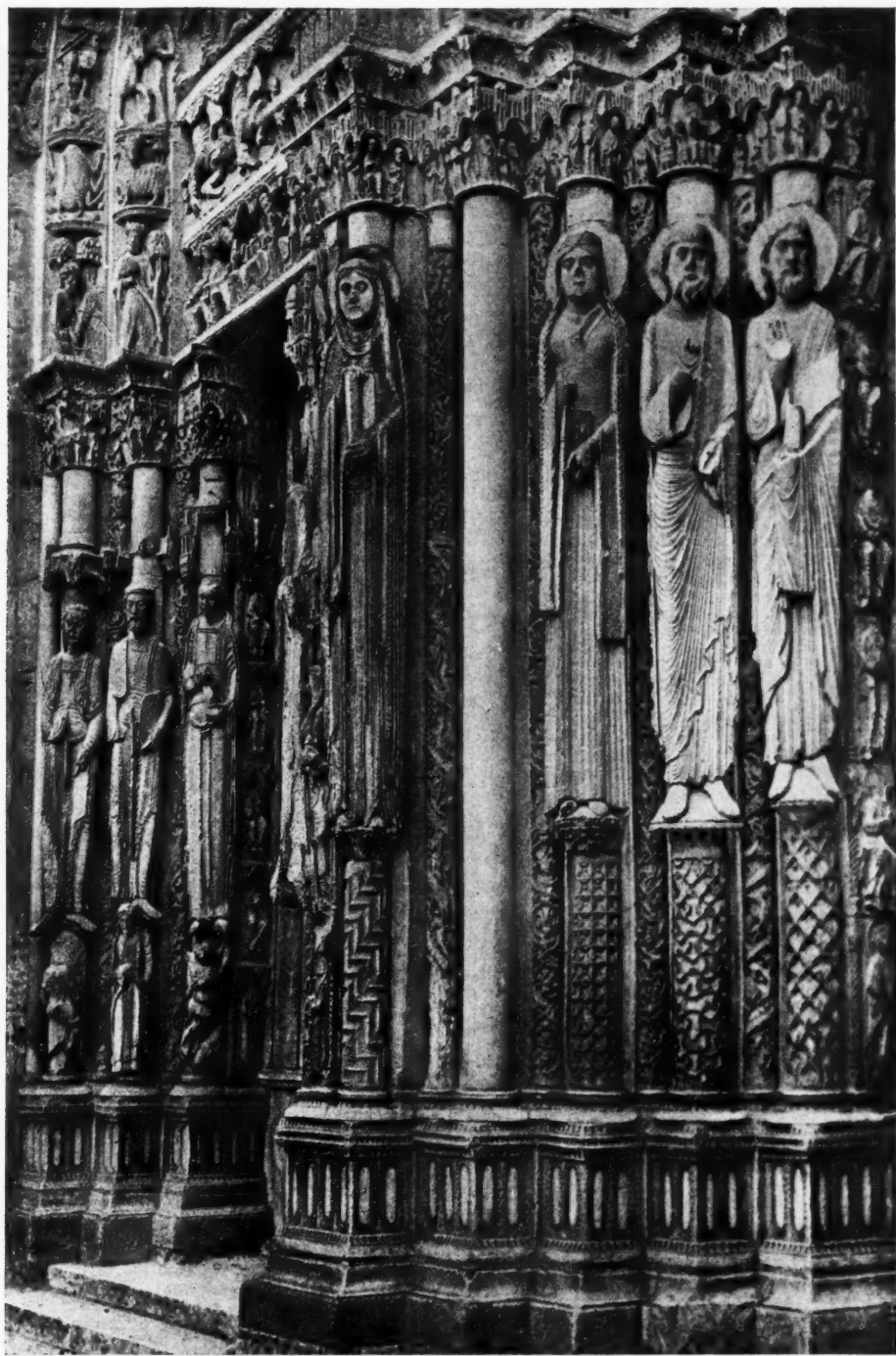
In 1923 Mr. and Mrs. Runkel affiliated themselves with the Baylor University School of Music, Waco, Tex. Here they organized and developed the Aeolian Choir, with a membership of 115 voices. One of the works given by this choir was Mr. Runkel's own cantata, "Israel Out of Egypt," for chorus, soloists, organ, two pianos and tympani, before an audience of over 3,000.

In later years, aside from their church and studio work, Mr. and Mrs. Runkel have devoted their spare moments to creative work. Mrs. Runkel wrote the text and Mr. Runkel the music of a cantata, "The Good Samaritan," lately published by the John Church Company. This work is tuneful and was well received when sung by the senior choir of the First Presbyterian Church of Wausau, of which Mr. Runkel is organist and director. Here Mr. Runkel has a fine new church, a three-manual Austin of his own designing and three choirs, aggregating 100 voices.



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W. R. Shisler, Cleveland. (14) Russell Taylor, Berea, Ohio. (15) Fred Williams, Oxford, Ohio. (16) Albert Riemenschneider, (17) Russel W. Switzer, Gates Mills, Ohio. (18) Naomi Harding, Cleveland. (19) Vera Otto Baker, Cleveland. (20) Charles Jauch, Cleveland. Lavena M. Freeman, Fort Wayne, Ind., member of the class, was not present when the picture was taken.

The organ master class conducted by Albert Riemenschneider at Baldwin Wallace College, Berea, Ohio, proved to be a pronounced success. Nineteen organists from various parts of the United States assembled and worked with great enthusiasm for five weeks. Twelve class sessions of over two hours each were held. The material used consisted of five programs of Bach, arranged in the form of a comparative

study, the Liturgical Year of Bach, six of the Widor symphonies, Dupre's "Vepres du Commun," and the organ compositions of James H. Rogers. After the class completed its schedule, Mr. Riemenschneider left for San Diego, Cal., where he was engaged to teach a similar class arranged by Gladys Hollingsworth, F. A. G. O., and Royal Brown, F. A. G. O., of that city.

ESTEY FORCES ON AN OUTING

Annual Field Day and Banquet Are Held at Brattleboro, Vt.

The Estey Organ Company held its annual field day for the factory and office force at Brattleboro, Vt., Aug. 11. The baseball team and 150 employees of the Russell Company of Holyoke were the guests of the Estey Company. Nine innings of major league baseball resulted in a 5 to 8 victory for the Estey men. The field and track events for men and women brought out a large list of entries and a number of prizes contributed by the Russell Company. About 400 enjoyed the banquet and dancing which occupied the remainder of the evening.

BUSY YEAR FOR MRS. BAILY

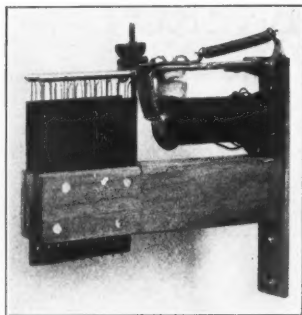
Leaves Chicago for the East after Summer Work with Class.

Mrs. Gertrude Baily of the American Conservatory of Music left Chicago in August for a vacation trip after a busy winter, followed by an equally busy summer term, in which she taught a large number of pupils. Mrs. Baily planned to attend the convention of the National Association of Organists at Portland, Maine, before returning to Chicago. Among Mrs. Baily's pupils in the last season were persons from forty-nine cities in twenty-three states, and one from Canada. The summer improvisation classes were especially interesting and well attended.

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EAGER TO HEAR CUNNINGHAM**Announcement of English Virtuoso's Tour Arouses Interest.**

The announcement in last month's Diapason of the concert tour of G. D. Cunningham, noted English concert organist, has aroused interest among the many American admirers of the English school of playing, and bookings have begun to come in, according to reports from Mr. Cunningham's managers.

Owing to the multiplicity and scope of Mr. Cunningham's musical activities at home he can arrange to be in America for two months only—January and February, 1929.

In addition to the classics, Mr. Cunningham will present works of English composers, past and present, thus adding a new element to the programs of organ recitals here. His high position in English musical life is attested by the enthusiastic statements of such eminent musicians as Sir Alexander Mackenzie, Dr. Alfred Hollins, the late Dr. Charles Macpherson, Dr. Alcock, Sir Henry Wood, Sir Landon Ronald and others who have written of his "perfect technique" and "unerring taste"—his "tremendous gifts," his "brilliant performances"—and ranked him as "one of our very finest organ recitalists."

As already announced in The Diapason, Cunningham's tour is under the honorary auspices of the National Association of Organists.

BIDWELL PLAYS FOR HOOVER.**August Recitals at Leland Stanford University Church.**

Mr. and Mrs. Herbert Hoover were in the audiences which have heard Marshall Bidwell of Cedar Rapids, Iowa, give his recitals during the month of August at the Memorial Church of Stanford University in California. Mr. Bidwell has been taking the place of Warren D. Allen during the latter's vacation. The following are some of Mr. Bidwell's California programs:

Aug. 2—Introduction and Allegro from First Sonata, Guilman; Aria from Tenth Concerto, Handel; Scherzo from Sonata in E minor, Rogers; "Finlandia," Sibelius; "The Swan," Saint-Saens; Toccata in B minor, Gigout.

Aug. 16—Overture to "The Magic Flute," Mozart; "Ave Maria," Schubert; March-Nocturne, MacMaster; "To a Wild Rose," MacDowell; Military March, Schubert; "Drink to Me Only with Thine Eyes," Old English.

Aug. 23—Toccata and Fugue in D minor, Bach; Aria in D, Bach; "Liebestraume," Liszt; "Morning," from "Peer Gynt" Suite, Grieg; Minuet, Boccherini; Toccata from Fifth Symphony, Widor.

Aug. 26—Overture to "Egmont," Beethoven; Evening Idyl, Bidwell; "Deep River," Burleigh; Allegro Moderato from the Unfinished Symphony, Schubert; Gavotte, Gluck; "May Night," Palmgren; Largo from "New World" Symphony, Dvorak; Triumphal March from "Sigurd Jorsalfar," Grieg; Reverie on a Familiar Hymn.

NEW SCHOOL FOR BOSTON U.**Professor John P. Marshall Made Dean of College of Music.**

Professor John P. Marshall, dean of the New England chapter of the American Guild of Organists, head of the department of music at Boston University's college of liberal arts, and organist of the Boston Symphony Orchestra from 1909 to 1918, has been appointed dean of Boston University's newest department, a college of music, which has been added to the university organization and which this month will join with the other ten departments in offering attractive degree courses.

Professor Marshall was born at Rockport, Mass., studied music in Boston with E. A. MacDowell, B. J. Lang and others, and continued his studies in France and England. He was appointed lecturer in music at Boston University in 1903, assistant professor in 1906 and professor in 1912. From 1910 to 1926 he was organist at the First Church of Boston. During the world war Professor Marshall served as first civilian aid to the com-

manding general of the Northeastern Department and later was commissioned captain. In 1920 he was appointed development expert in music to the general staff of the United States Army. He taught in the Harvard summer school from 1908 to 1912 and has been conducting classes at Holy Cross College for the last three years.

FOR ST. GEORGE'S, ST. LOUIS.**Three-Manual Is Installed by Möller in Catholic Church.**

A three-manual organ has been installed by M. P. Möller in St. George's Catholic Church at St. Louis. The specification of stops of this instrument is as follows:

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Viola d'Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 notes.
Flute, 4 ft., 61 notes.
Octave Mixture, 4 rks., 244 pipes.
Quint, 2½ ft., 61 notes.
Tromba, 8 ft., 73 pipes.
Clarion, 4 ft., 73 notes.
Octave, 4 ft., 61 notes.

SWELL ORGAN.

Echo Bourdon, 16 ft.
Flauto Amabile, 8 ft., 85 pipes.
Salicional, 8 ft., 73 pipes.
Echo Gamba, 8 ft., 73 pipes.
Vox Celestis, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 notes.
Viola, 4 ft., 73 notes.
Flautina, 2 ft., 61 notes.
Salicet, 4 ft., 73 notes.
Posaune, 16 ft., 85 pipes.
Vox Humana, 8 ft., 61 pipes.
Cornopean, 8 ft., 73 notes.

CHOIR ORGAN.

English Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viola, 8 ft., 73 notes.
Oboe, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 notes.
Violina, 4 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
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Flute, 8 ft., 32 notes.

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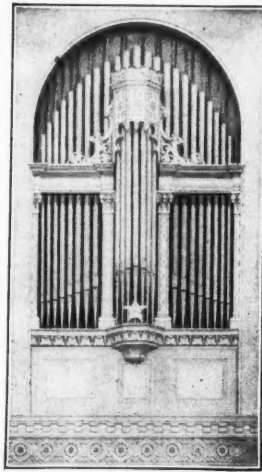
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Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of

reaching almost any extreme he might have driven it toward, and he chose none of them.

Singularly, he was most interesting in the more quiet things, for the enrichment of which he chose pastel tints of the greatest appropriateness and considerable variety. The andante of Widor's Fourth Organ Symphony was thus lent the effect of being heard at a distance and made markedly impersonal, chaste and calm. There were none too many vigorous moments for contrast; what climaxes there were arrived after musicianly preparation and not by the sudden punching of the sforzando button.

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By ROLAND DIGGLE, Mus. D

Los Angeles, Cal., Aug. 14.—During the last two months we have had two excellent organ recitals. The first was by Palmer Christian, at the First Baptist Church, July 23. This recital was given under the joint auspices of the college of music of the University of Southern California and the music department of the First Baptist Church. There was a splendid attendance, considering the time of year. Mr. Christian had planned an interesting program, beginning with the chorale improvisation on "In dulci jubilo" of Karg-Elert and ending with a stunning performance of the Mulet toccata, "Thou Art the Rock." Between these numbers we had works by Saint-Saens, Gigout, Guilman (the Funeral March and Seraphic Chant, played in memory of Dr. James Allan Francis, late pastor of the church), Russell, Yon and Bach. Mr. Christian was also kind enough to include the first movement of Ernest Douglas' Suite in B minor and the "Vesper Prayer" of the writer, which he played charmingly.

The other recital was a more or less private one given by Lynnwood Farnam on the organ in the Methodist Church at Pasadena Aug. 8. Mr. Farnam can always be counted on for a magnificent performance and his playing of the Franck chorale and other numbers by Bach, Karg-Elert, Handel, Mulet, Schumann, etc., left nothing to be desired. It is a great pleasure to have this splendid musician in our midst for a few weeks each summer. He seems to radiate an enthusiasm for the profession and the best in it that does everyone good who comes in contact with him. He left Aug. 17 for a trip to Canada and points East.

It is interesting to know that the fine Austin organ in the Auditorium here has been thoroughly cleaned and the pitch has been raised to 440, the work being done by Edward Crome. It is many years since we have had the organ and orchestra together here because of the difference in pitch. Now that this difficulty has been overcome we hope to hear the organ often.

The small Skinner organ in the chapel of the Good Samaritan Hospital has been installed and will be a great joy to those attending services there.

Stanley W. Williams, Skinner representative, has built a beautiful studio in his garden to house a residence

organ. It is one of the most attractive things of its kind I have ever seen, charming in outline and carried out with exquisite taste. The organ is being installed and should be ready for use by the time this appears in print.

Another organ that is being installed is the large Casavant for the Church of the Blessed Sacrament in Hollywood. This will be one of the largest instruments in Hollywood and the church with its 7,000 members is planning to make a special feature of its music. I have heard rumors of a well-known Eastern organist coming out to take charge of the music and give monthly recitals.

Charles H. Marsh, who recently returned from two years of study in Paris, has left Los Angeles for Fort Wayne, Ind., where he will head a conservatory of music and be organist and choirmaster of the Presbyterian Church.

Dudley Warner Fitch, William Ripley Dorr and Ernest Douglas took their respective choirs for their annual camp outings in the last few weeks.

It was a pleasure to have Marshall Bidwell here for a few days prior to his going to Stanford University to take Warren D. Allen's place during the latter's holiday. Mr. Bidwell made the most of his stay and, besides meeting most of the local organists, gave the "movie stars" the once over. Another visitor was John G. Seely of Toledo, Ohio, who has been spending a few weeks in Pasadena.

The Reuter organ has been installed in Westminster Presbyterian Church, Pasadena. It was used at a convocation service there a few days ago, when Clarence Mader was the organist, but the church is not to be used for services until November, when it is expected to have a visiting organist give the opening recital.

L. E. Morel Busy at Toronto.

L. E. Morel, the Toronto organ builder, who is well known to organists in the dominion, has several instruments under construction at his factory. One is a three-manual for the Bond United Church of Toronto. He is also constructing three two-manuals. In addition to this he procured the contract in August for a three-manual of thirty speaking stops. All of them are "straight" organs.

Second Kilgen Order, Same Church.

The Boston M. E. Church of Tulsa, Okla., has ordered a second Kilgen organ for its assembly hall. This follows a previous order for a four-manual Kilgen, the specifications of which have been published in The Diapason.

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Programs of Current Organ Recitals

Carl Paige Wood, F. A. G. O., Seattle, Wash.—In a recital Aug. 7 at the University of Washington, during the summer quarter, Mr. Wood played the following program: March and Chorus from "Tannhäuser," Wagner; "Alle Menschen müssen sterben," Bach; "O Gott, Du frommer Gott," Karg-Elert; Sketch No. 4, Schumann; "Cloches du Soir," Chauvet; Military March No. 1, Schubert; Three Mountain Sketches, Clokey; Sarabande for Violoncello, Bach; "The Little Shepherd," Debussy; "Finlandia," Sibelius.

Francis E. Aulbach, Chicago—Mr. Aulbach, organist and choirmaster at the Church of the Epiphany, gave a children's festival recital July 25 at 3 o'clock in the afternoon, playing the following program: March (from "Carmen"), Bizet; "Pizzicati," Delibes; March and Soldiers' Chorus ("Faust"), Gounod; "Fireside Fancies," Clokey; Military March, Schubert.

William John Hall, St. Louis, Mo.—Mr. Hall, assisted by Anna Katharine Hall, mezzo soprano, and Lucy Chase Sparks, violinist, gave a recital July 23 for the benefit of the Morrison Hospital at Whitefield, N. H. The organ numbers included: Fugue, B. Czernohorsky; Chorale, Bach; Concert Fantasia, A. Freyer; Oriental Chant, Moussourgsky; "Pastorale Fantastique," P. J. Mansfield; "Will o' the Wisp," G. B. Nevin; "Arabia Felix," Holloway; Toccata, Halsey.

Andrew Baird, Poughkeepsie, N. Y.—In his most recent recitals at Arden House, the home of Mrs. E. H. Harriman, Mr. Baird has played these programs: June 11—"Grand Choeur Dialogue," Gigout; Pastorale, Dubois; "Ariel," Bonnet; Allegro from Tenth Concerto, Handel; Prelude to "Parsifal," Wagner; Fugue in G minor (the greater), Bach; American Indian Fantasia, Skilton; "A Cloister Scene," Mason; "Rapsodia Italiana," Yon; Gavotte from "Mignon," Thomas; Berceuse, Kinder; Toccata in D, Kinder.

June 18—"Variations de Concert," Bonnet; Chorale Prelude, "O Man, Bemoan Thy Sin," Bach; "Invocation," Mailly; Scherzo, Hoyte; "Sonata Tripartite,"

Gordon Balch Nevin; Bohemian Valse, Friml; "The Stillness of Night," Frederick Chubb; "Liebesfreud," Kreisler; Fantasia, Sjögren; Nocturne, Op. 9, No. 2, Ferrata; "The Squirrel," Powell Weaver; Finale, "New World" Symphony, Dvorak.

June 25—Sonata No. 1, in D minor, Guilman; Andante Cantabile from Fourth Symphony, Widor; Sketch in D flat, Schumann; "Ave Maria," Arkadelt; Rondo, Morandi; "Meditation a Ste. Clotilde," Philip James; Polonaise in A, Chopin; "Adoration," Borowski; Even-song, Martin; Pastorale, Wely; "The Cuckoo" and "The Bee," Lemare; "Ride of the Valkyries," Wagner.

July 2—Toccata and Fugue in D minor, Bach; Cantabile, Clement Loret; Larghetto from Second Symphony, Beethoven; Allegretto, Guilman; "Serenade Romantique," Mansfield; Scherzo from Fifth Sonata, Guilman; Suite in G minor, James H. Rogers; "At the Convent," Borodin; "In Springtime," Kinder; Berceuse from "Jocelyn," Godard; "La Concertina," Yon; A Southern Fantasy, Hawke.

July 9—March from "Sigurd Jorsalfar," Grieg; First Sonata, Rene L. Becker; Largo in G, Handel; Fountain Reverie, Fletcher; Chromatic Fantasy, Thiele; "In Paradisum," Dubois; "Marche Funebre et Chant Seraphique," Guilman; "At Twilight," Frysinger; "Will o' the Wisp," Gordon Balch Nevin; "Evening Bells and Cradle Song," Macfarlane; "Chanson d'Espoir," J. H. Meale; Finale, "Italian" Symphony, Mendelssohn.

July 23—Pastoral Sonata, Rheinberger; Air in D, Bach; Gavotte in B flat, Handel; Evensong, Johnston; Scherzo, Dethier; Nocturne, Foote; "Song of Thanksgiving," Diggle; "Chant for Dead Heroes," Harvey B. Gaul; "A Tear," Moussourgsky; "Le Secret," Gautier; "In Moonlight," Kinder; Fanfare, Lemmens.

Claude L. Murphree, Gainesville, Fla.—In a recital marking the summer school commencement at the University of Florida on July 29 Mr. Murphree, the university organist, played: Fantasy on a Welsh Tune ("Ton-y-Botel"), T. Tertius Noble; "The Squirrel," Powell Weaver; Suite, Ralph E. Clewell; "The Flight of

the Bumble-Bee," Rimsky-Korsakoff; Magic-Fire Music, from "Die Walküre," Wagner; "The French Clock," Franz Bornschein; "Rhapsody in Blue," George Gershwin.

Ella Scoble Opperman, Tallahassee, Fla.—In a vesper recital at the auditorium of the Florida State College for Women, where she is dean of the school of music, Miss Opperman on July 22 played these compositions: First Sonata, Felix Borowski; Christmas Pastorale, Op. 65, No. 2, Sigfrid Karg-Elert; "The Bells of St. Anne de Beaupre," Alexander Russell.

Dr. Ray Hastings, Los Angeles, Cal.—Representative numbers played in recent popular programs at the Philharmonic Auditorium included: Good Friday Music from "Parsifal," Wagner; Chorale, "My Chosen King," Bach; Elevation, E. major, Saint-Saens; "Nazareth," Gounod; Nocturne, Op. 15, No. 3, Chopin; Prelude to Act 3, "La Traviata," Verdi; Barcarolle and "Under the Stars," H. J. Stewart; "Jubilate Deo," Silver; "Forgiveness," Hastings; Festival March, Hastings.

Maude Young Sangren, A. A. G. O., Rock Island, Ill.—Mrs. Sangren broadcast the following program from station WOC on the evening of July 19: "Evening Prayer," Lemaigre; Melody, Dawes; Offertory, Salome; "Duna—A Song" (organ arrangement by Mrs. Sangren); "In Venice," Sellars; Andante Cantabile, Tschalkowsky; Elizabethan Idyll, Noble.

Alexander McCurdy, Jr., Philadelphia—Mr. McCurdy, organist of the Second Presbyterian Church of Philadelphia, who has been on a trip to the Pacific coast, gave a recital at Temple Emanu-El, San Francisco, on the evening of Aug. 16. His program was as follows: Sketch in F minor and Sketch in D flat, Schumann; "In Summer," Stebbins; Bourree in D, Wallace A. Sabin; "Antiphon," Dupre; "Sunrise," Georges Jacob; "Legend of the Mountain," Karg-Elert; Gavotte, Elgar; Chorale Prelude in F, Brahms; Finale in B flat, Franck.

Orwin A. Morse, DeLand, Fla.—Mr. Morse, organist of the First Presbyterian Church, gave a recital, on the municipal organ at Orlando, Fla., July 22, playing the following compositions: Rhapsody,

A. J. Silver; Meditation, Edward J. Sturges; "Pastorale Fantastique," Purcell J. Mansfield; "In Springtime," Alfred Hollins; "In Summer," Charles A. Stebbins; "In Autumn," Edward F. Johnston; Idyll, H. W. Richards; "In A Chinese Garden," R. S. Stoughton; An Irish Love Song, F. B. De Leone; "Swing Low, Sweet Chariot," arranged by Lemare; "Angelus," Massenet; "Borghild's Dream," Grieg; St. Cecilia Offertory in F minor, Batiste; Love Song and "Good Night," from "A Day in Venice," Ethelbert Nevin.

Kenneth E. Runkel, Wausau, Wis.—Mr. Runkel gave the recitals at the St. Paul City Auditorium for Hugo Goodwin Aug. 13, 15 and 17. His first program was as follows: Concert Overture, Faulkes; "The Sea of Gallilee," Shure; "Caprice Poetique," Diggle; Prelude and Siciliano from "Cavalleria Rusticana," Mascagni; Communion in G, Batiste; "At the Foot of Fujiyama," Gaul; "America Triumphant," Dunn.

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Nelson, organist and choir director at the First Presbyterian Church of Oak Park. Mr. Nelson, who is also head of the Bush Conservatory of Music, was for a number of years organist for the Apollo Club. Among his other duties he holds the directorship of the music at the Sunday Evening Club.

FOUR-MANUAL FOR COLLEGE Central, at Fayette, Mo., Places Order with Wicks Company.

In planning the enlargement of its music courses, Central College, Fayette, Mo., has decided to install a four-manual Wicks organ in the main auditorium of the new \$125,000 Centenary Chapel, under construction on the campus. This instrument will have 3,240 pipes. On the basement floor, in the rear of the chapel, a large echo organ will be installed, which will be controlled by a separate console and will be of the latest theater type. It is to be used as an echo for the main instrument, and also for teaching theater orchestral pipe organ playing. A third organ, bought for practice purposes, will be ready for use by the fall term

opening date. Specifications for the new organs were drawn by Chester E. Morsch of the Swinney Conservatory of Music and A. R. Payne of the Wicks Pipe Organ Company.

Makes Long Tour by Motor.

William John Hall of St. Louis, organist of Temple Israel and of the Unitarian Church of the Messiah, and supervisor of music in Soldan high school, had an interesting three months' vacation. Accompanied by Mrs. Hall, he went East by automobile, stopping first in Philadelphia. Then he went to New England, the White Mountains and New Brunswick, at one stage of his journey driving 500 miles without hearing the English language spoken. He returned late in August by way of Chicago, stopping at the office of The Diapason.

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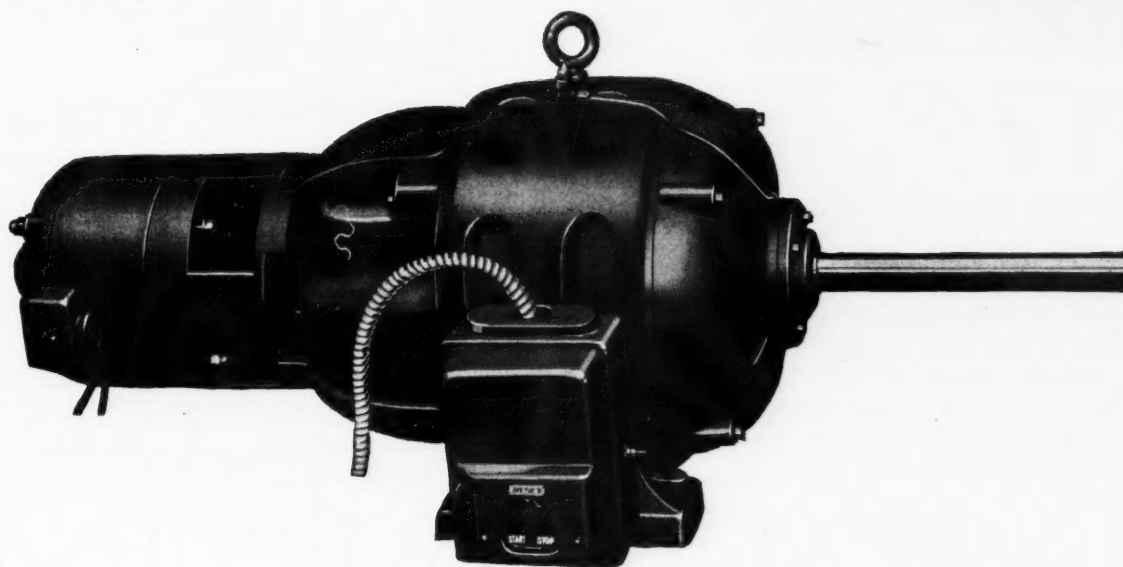
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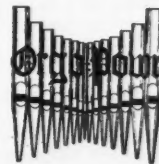
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Warsaw, N. Y., for Mr. Forster and is the feature of the music room. It is a two-manual voiced to be effective in its location and with a pleasing ensemble.

PLAYS IN FATHER'S MEMORY

Lily Wadhams Moline Gives Recital at Sioux City, Iowa.

Lily Wadhams Moline, Chicago organist and composer, gave a memorial program for her father, J. S. Wadhams Aug. 12 at the Swedish Lutheran Church in Sioux City, Iowa. Mr. Wadhams was organist of this church for twenty-five years. He died March 16, 1926. The program consisted of Mrs. Moline's original compositions for organ and two vocal numbers. The selections follow: "Song of Exultation"; "Psalm of Praise" (vocal); Allegretto; "Legend of the Dunes"; "O God of Love" (vocal); Prayer and Cradle Song; "Lead, Kindly Light" (variation, dedicated to Mrs. Moline's father).

Mrs. Moline has returned to Chicago from Sioux City, where she visited with her son and mother for two weeks.

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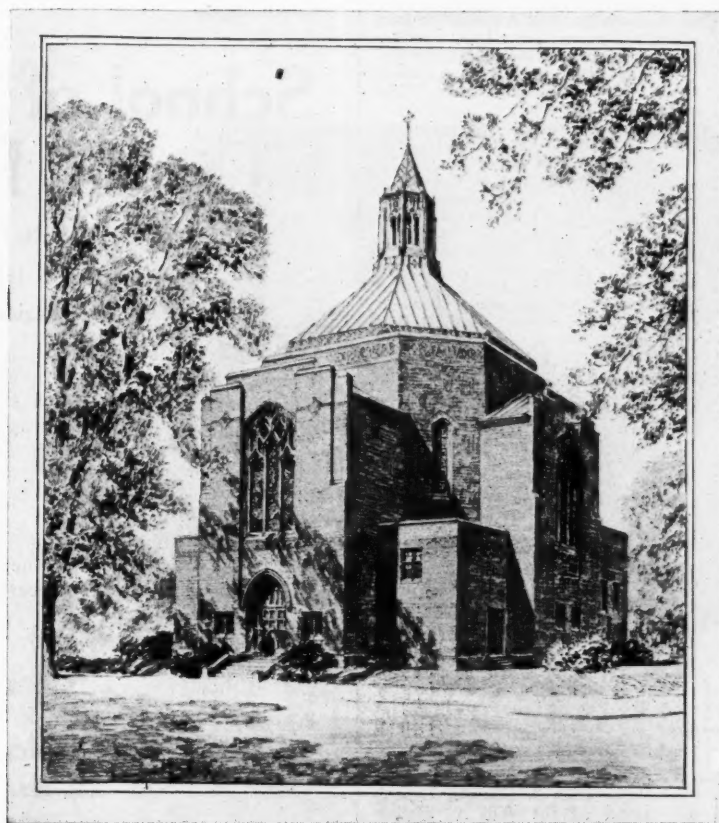
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Plea to Put Tremolo Where It Belongs

Chicago, Aug. 15, 1928.—Editor of The Diapason: Referring to the article in the August Diapason entitled "Tremolo Defended; Organist Presents His Plea," it is certainly very odd. How can one write so much on or about something of which he does not seem to have the correct idea?

In the first paragraph there are mentioned the two outstanding characteristics of theater organ playing, staccato playing and the constant use of the tremolo. I am certain that if the average "legitimate" organist were asked what was the most prominent distinction he would say first of all the senseless use of the tremolo, poor registration and rendition of the music to be performed. The time has not arrived for the theater organists, I mean those who would shake the universe to pieces with the tremolo, to be looked upon as a criterion after which acknowledged artists of international reputation in the organ field must pattern their style or use of the tonal and mechanical resources of the organ. The organ is still an organ, no matter where it may be and how it may be used, and anyone who is an organist in reality in every way, shape and form, will always use his tremolo sanely and wisely and where it is most effective, whether in church, concert hall or theater. The constant use of the tremolo is highly absurd.

As to the statement that the tremolo is to the organ what the vibrato is to the orchestra, the difference in meaning of these two terms is quite apparent, when considered in the proper light. Webster defines "vibrato" as a pulsation of tone, especially in singing and violin playing, made by a rapid alteration of swells and softening in the tone. Of the tremolo he says: "It is a mechanical contrivance in an organ which causes the notes to sound with fluttering, or tremulous, tones." Louis Elson

defines vibrato as a strong, vibrating, full quality of tone; resonant. Now in what way does the tremolo improve the playing of a waltz or march? In what way does it help or assist the tone quality in a rapid passage? Use your tremolo in melodies, and for combinations which will stand it, but keep your accompaniment free from chills and fever. Where does the vibrato come in when an orchestra plays fast passages? The same goes for a band.

Indeed, it will take more than the essay in question to put the tremolo first, last and a few times in the middle as a constant thing in theater organ playing. As to staccato, and other touch (including one on the treasurer), these are used, and have been, and shall be used, in the necessary interpretation of different selections to be performed, no matter where. There are plenty of opportunities for the legato touch in theater playing, as well as the others mentioned. Take a scene in a church where there is a procession going through the aisle, and with the tremolo already on, play staccato, and I am sure the whole procession will do the Charleston, or the Black Bottom.

It seems to be always wise not to fly too high and get lost in the clouds, unless you know the air currents, those above you, and those created by the tremolo. One may have an air pocket through which you fall and the other might pester you and haunt you, for this may prove to be a hornet's nest where the tremolo will be the queen hornet. Anyway, the earth will move on as before and the pendulum keep on swinging to and fro, and the tremolo will some day come into its own, when the construction of it, and the effects of it, will be thoroughly understood by those who, by its abuse and misuse, make it ridiculous, instead of helpful.

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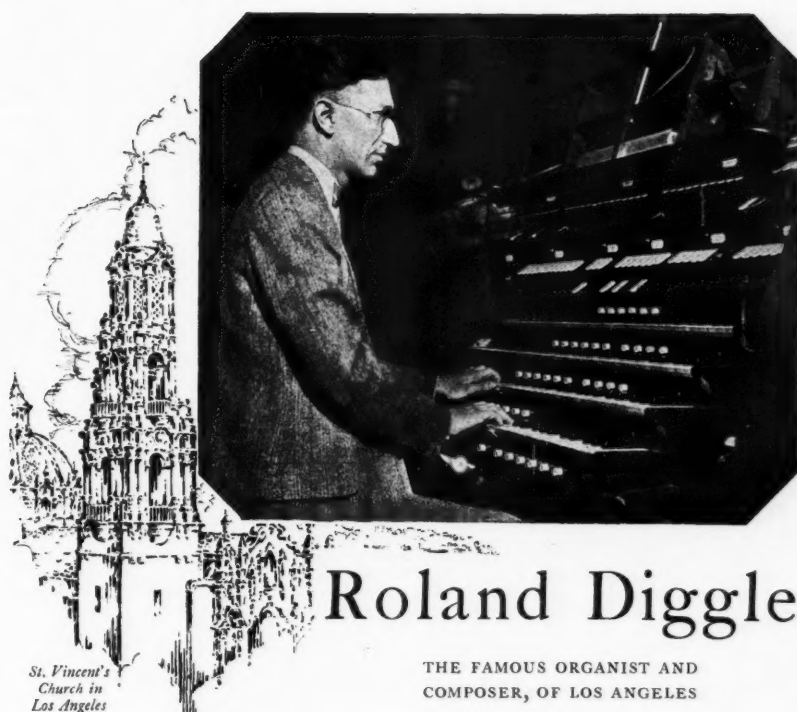
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By HAROLD W. THOMPSON, Ph. D.

Representative American Cantatas, Part II.

In last month's article only two cantatas were mentioned—"The Conversion" and "The Life Everlasting"—which can be performed in toto by a mixed quartet. It happens that there are a few others of excellent quality which I can recommend not only for quartets, with which I myself have performed them, but for other types of choir.

Perhaps the most beautiful American cantata of this particular sort is "The Comforter," by Edward Shippen Barnes of Philadelphia, a Yale man whose organ compositions are admired by everyone who attempts the finer things. The cantata, published by G. Schirmer, runs to only forty pages, with solos for SATB. Particularly beautiful is the section for soprano solo followed by quartet or chorus, beginning "O Lord, Rebuke Me Not," containing an exquisite quartet section, "Fear Not, Little Flock," appropriate to sermons on the Kingdom of Heaven or for church dedications, etc. Another section, almost as good, for tenor, followed by quartet, is: "Let not Your Heart Be Troubled"—the finest setting of that text which I know, appropriate for Ascension, Whitsunday, communion or sermons of comfort. The special gift of Mr. Barnes is a delicate grace, rather suggestive of French composition of today, but not in this case difficult to manage. In addition this cantata has what Mr. Barnes often lacks, a dramatic feeling which lifts his interpretation to genuine creative fervor. The parts for voices are easy; the organ accompaniment gives excellent opportunity to use the orchestral effects of a modern instrument.

Another cantata of high quality along the same lines, though I rank it

considerably below that of Mr. Barnes, is "The Woman of Sychar," by Mr. Stoughton, published by the White-Smith Company. Now I am not an admirer of any other choral work by this composer, though I like his Oriental suites for organ well enough; but this cantata is in a class by itself so far as his compositions are concerned. The vocal parts are melodious and rather Victorian in suavity, but the organ accompaniment is very colorful without being garish. Personally I do not use the last section of the work, which is a kind of Oriental dance rhythm, but I once heard a small choir do it under the direction of George Yates Myers, a musician of fine taste, and I confess that I found the dance rhythm less objectionable than I had supposed. In any case the cantata ends more serenely and artistically without the last section, and serenity is essential in good church music. The sections are rather brief to be given separately, but there is a lovely little setting for quartet of "God Is a Spirit," which makes a nice little introit for Whitsunday or general use, and I like very much the section for soprano and quartet, "Lord, Leave Me Not." There are solo sections for all four of your singers; you will need a baritone rather than a bass. If you use the entire work, there are forty-two pages. One good feature of this cantata is that it can be given at almost any time in the church year, and for the non-liturgical churches the same thing may be said for the Barnes cantata, which, of course, is especially suitable for Whitsuntide.

Mr. Stoughton is a New Englander. So was James H. Rogers originally, I believe, but he has long adorned the musical life of Cleveland. He has two cantatas, both of which can be given by a quartet. The more popular of the two, and one for which I have had continual requests when I directed a quartet choir, is his "The Man of Nazareth," published by G. Schirmer, forty-seven pages long, with solos for all four voices, the fourth being preferably a baritone. Mr. Rogers calls it a Len-

ten cantata, as indeed it is, but I have always used it on Good Friday. The section called "The Agony" I have given in a church completely dark, not only for the somewhat obvious emotional effect, but chiefly so that the audience might appreciate the words and music without seeing the singers or organist. There is a touch of Wagnerian melodiousness in the opening section for baritone, tenor, and then quartet, "Jesus Took Bread"; I use this separately for communion services. Other useful sections are "Via Crucis" for S-A duet, and a solo for soprano or tenor, "Greater Love Hath No Man," appropriate for Armistice Day celebrations as well as in its original significance. I need hardly say that the cantata is easy throughout, melodious always, and sure to be popular with a congregation which likes direct tunefulness.

Exactly the same general comment can be made on the other Rogers cantata, "The New Life" (Ditson), one of the few Easter cantatas for which a good word can be said. It has thirty-nine pages and solos which can be distributed around the quartet. I like especially well the section for a real bass, "God Created Man to Be Immortal," in which there appears that talent for solo writing which has made the composer famous in secular music. There is also a good section for ST and quartet called "The Fulfillment" and one for S and quartet called "The Promise"; both these numbers make excellent anthems. I do not feel that I need to recommend these two Rogers cantatas much; everything that Rogers does in this form is useful. The standard of the cantatas is considerably higher than that of any of his anthems except the beautiful "Seek Him That Maketh the Seven Stars" (Ditson), which I regard as his choral masterpiece. For some musicians the idiom of Rogers is not very acceptable in church, of course, and I do not feel able to argue on that subject.

A group of cantatas easier than those of Mr. Rogers is the composition of

Dr. George B. Nevin. All of them are published by Ditson; all may be done by volunteer chorus—usually divided parts make a performance by quartet not feasible; all have been very popular, and with choirs of widely differing ability, as well as with choirmasters of varied tastes. The sections are almost invariably too short to be given as separate numbers; so I will not pick out any for special commendation:

"The Incarnation," forty-five pages, solos for SATB. Christmas. I am going to change my mind about mentioning separate numbers, to commend "We Three Kings" for TBB. This is for Christmas, of course.

"The Crown of Life," forty pages, solos for SATB. General use.

"The Adoration," thirty-two pages, solos for SAB. Christmas.

"The Crucified," twenty-five minutes, solos for SAB. Good Friday and Easter. Parts available for orchestra.

I have never given any of these cantatas, but I have heard them and like them as excellent examples of their type. The wild-rose of Dr. Nevin's stock is the English hymn of Barnby and Stainer, a firm and hardy type. There is nothing at all difficult, and there should not be; there are no modern harmonies and there should not be. The cantatas are about the best of their type, and many people enjoy the type very much.

I dare say that "The Comforter," by Barnes, "The Man of Nazareth," by Rogers, and "The Crown of Life," by Nevin, belong to three different types and may appeal to three different classes of auditors. But even the Barnes work is melodious and easy, and, as I am always expressing my own opinion as honestly as I can, I must add that I regard its type as the best of the three. Just as last time I spoke of Dr. Candlyn as working toward a new type, so I feel that Mr. Barnes is the most advanced of the composers treated this month. My preference may arise from the fact that Mr. Barnes, Dr. Candlyn and I are almost of the same age, and I still like to think of my own generation as enterprising.

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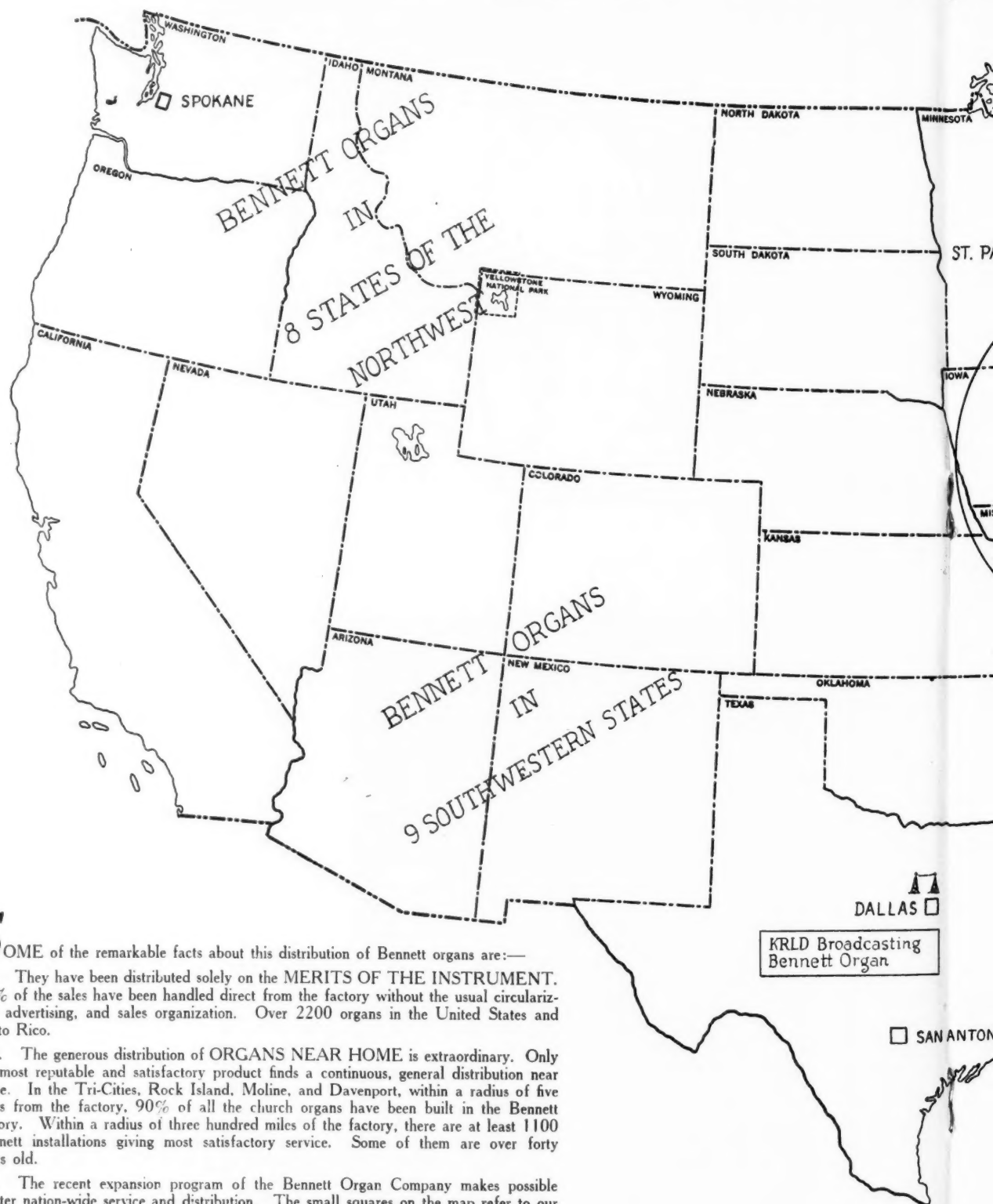
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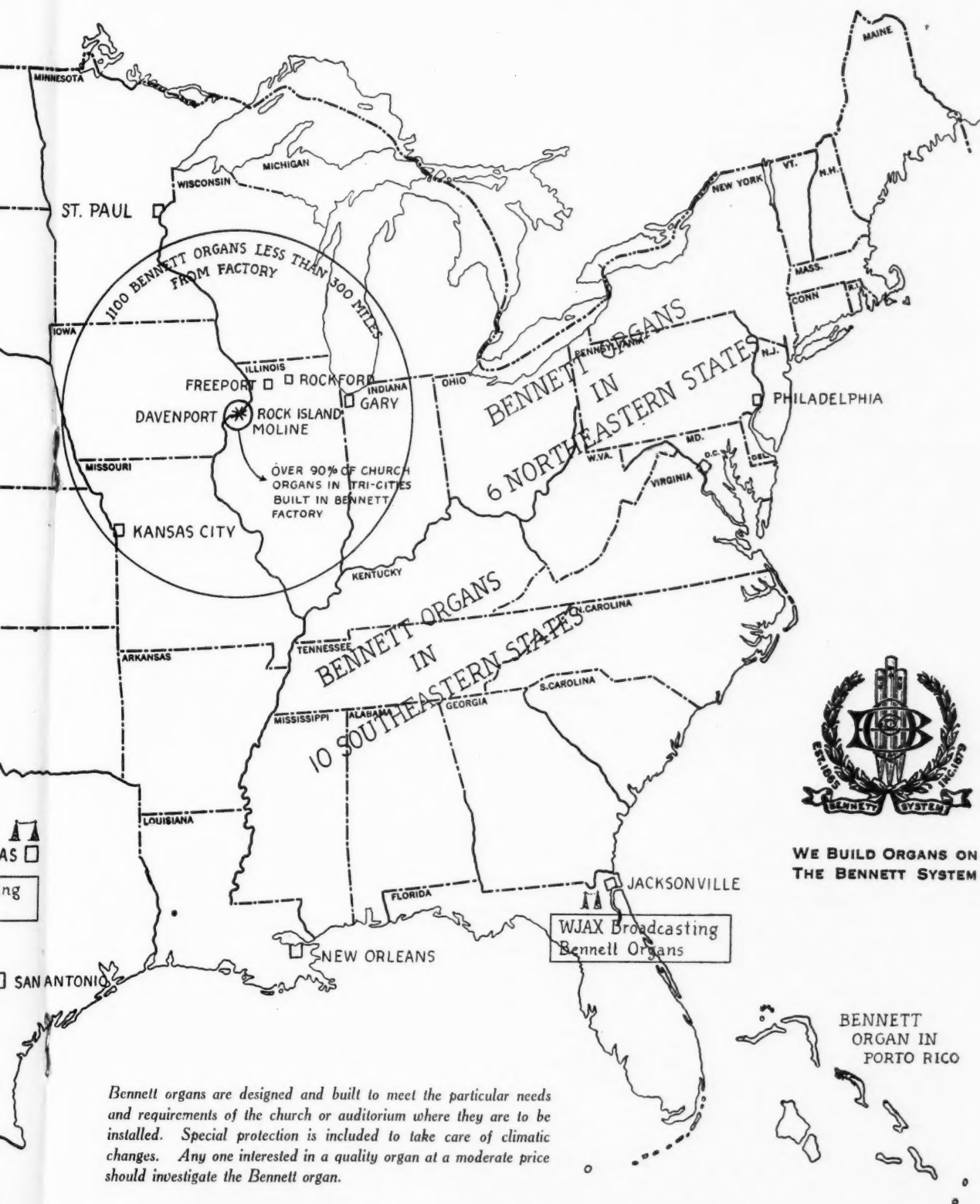
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Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

CHICAGO, SEPTEMBER 1, 1928

As the last forms of this issue of The Diapason go to press the annual convention of the National Association of Organists opens its sessions at Portland, Maine. The program was published in the August issue and assured an interesting and educational session. The October Diapason will contain a complete account of the proceedings at Portland.

GARNAVILLO, IOWA, POP. 340

Garnavillo, Iowa, has 340 inhabitants, according to the latest census; it has no railroad, although the town is 91 years old; it has no jail, and it lacks some other things that are metropolitan. But Garnavillo now has a three-manual organ, and, as a newspaper writer has figured it out, there is about \$35 worth of organ per head of population.

Recently we mentioned another small Iowa community which acquired a three-manual instrument. Here is an even more interesting example in the great corn belt. St. Paul's Lutheran Church of Garnavillo, headed by its energetic pastor, the Rev. K. William Braun, has set a goal for many other small places. Why confine the advantages of large organs to the great cities and their largest churches? There is greater benefit to the small town, not possessed of musical advantages such as orchestras, opera, recitals, etc., in a really splendid organ. The church which follows the Garnavillo precedent performs a valuable service to its congregation and to the entire community.

MR. WILD'S RETIREMENT

Harrison M. Wild has resigned as conductor of the Apollo Musical Club of Chicago after an incumbency of thirty years—a period in which the organization has achieved fame and has filled a niche in the musical and cultural life of Chicago which no other body has occupied. Several years ago Mr. Wild retired as an organist and teacher of organ after a career in which he had won as much distinction and honor as he had earned as a choral conductor. For twenty-three years he was organist and choirmaster of Grace Episcopal Church. In that position he made church music history for more than two decades. Grace Church was one of the largest and most prominent parishes of the city and of the United States, and Mr. Wild's playing and the work of his choir attracted visitors from distant points from Sunday to Sunday. Then the church was destroyed by fire, with its fine Kimball organ. But Mr. Wild carried on in the chapel which the flames had spared and continued his teaching for some time on a small organ. Previous to his term of service at Grace Mr. Wild played in what was then the famous Unity Church on the north side.

For a period of not less than forty years Mr. Wild ranked as one of the foremost active organists of the nation

and during all of this time he inculcated his high principles and left the impress of his rare personality on scores of young men and women, many of whom now stand among the ablest and most prominent organists of Chicago and many other large and small places.

As the famous hymn says, "Time like an ever-rolling stream bears all its sons away," and this applies also to churches in our ever-expanding cities, where the select residence district of yesterday is the slum or factory center of today. But it is not always true, as Isaac Watts added, that "they fly forgotten, as a dream dies at the opening day." Harrison Wild, not by any means advanced in years, has earned at least a temporary rest after a career marked by hard labor, but he may rest assured that aside from the monument he has built in the Apollo Club he has instilled in many of the younger generation the exalted ideals of organ playing which they are cherishing and which they will hand down to future generations. The value of the service of such a man cannot be estimated accurately by his fellows—it speaks for itself with greater eloquence than they command.

Dr. C. W. Pearce continues in the Musical Times (London) of Aug. 1 his interesting tabular compilation of extraordinarily long terms of service by British organists. Supplementing the list to which The Diapason referred in its August issue, Dr. Pearce shows in his latest supplementary one some interesting facts concerning men whose names are familiar to Americans. Among those who are still serving their churches are: Dr. William Henry Barrow, who has been at St. George's, Leicester, since 1875—fifty-three years; Walter Lyle Biggs, who has played at St. Peter-le-Bailey, Oxford, for forty-six years; Dr. Edward Brown, who has served St. James', Barrow-in-Furness, Lancashire, fifty-seven years; John Camidge, still at St. John's Minster, Beverly, where he began in 1876—fifty-two years ago; Fred C. Cozens, who has completed sixty-four years at St. Stephen's, Coleman street, London; William A. Cruickshank, at the Parish Church in Burnley for forty-eight years; Harry Dancey, at Putney Parish Church fifty-one years thus far; Theodore Gmür, at the Catholic Cathedral of Saints Peter and Paul in Cork for forty-eight years; W. Lee, at the Point Pleasant Presbyterian Church of Liverpool for fifty-two years; Benjamin Manders, an equal length of time at the Parish Church of Peterborough; Richard Mason, since 1877 at St. Augustine's, Liverpool; Thomas Rimmer, at Hendon Parish Church fifty-four years; John P. Sleeman, at St. John the Baptist Church, Bristol, for fifty-five years; Joseph Enos Smith, playing for St. Mary's Parish, Rushden, for fifty-three years; Ferris Tozer, Mus. D., at Heavitree, Exeter, forty-six years; Samuel Weekes, Mus. D., fifty-two years at the Baptist Church of Plymouth, and many others, all of whom have been at their posts longer than two-score years. It is a remarkable roll of honor which Dr. Pearce has prepared.

"By the way, editing a musical newspaper is a sinecure of the first order," writes the always brilliant and usually humorous editor of the Musical Courier in dwelling on a subject that might appropriately receive the attention of a society for the prevention of undeserved cruelty to editors—a tribe which seldom receives its dues. "If we criticize artists they get angry; if we praise them, their rivals get angry. If we publish instructive articles, our paper is called dry; if we inject humor into our columns we are accused of a lack of dignity. If we accept advertising we are called commercial; if we would not accept it they would say that we could not get any. If we print constructive editorials we are told to shelve them for more news; if we fill up with news, we hear that we have no original ideas. If we remain in the office, we ought to go out and meet people; if we go out, we are suspected of not attending to business. If we wear old clothes and do not own a motor car they say we are not making money; if we wear new clothes and drive an expensive car they say we are getting all the money

and leaving the artist none. What then, are we to do? Likely as not, someone will declare that we stole the idea for this paragraph from some other paper. We did."

Among the summer visitors who stopped at the office of The Diapason in August was Dr. J. Christopher Marks of New York, organist and choirmaster of the Church of the Heavenly Rest and known throughout the country as a composer of anthems. Dr. Marks is in his twenty-fifth year at the Church of the Heavenly Rest and will soon have his large new Austin organ, the specification of which appeared in The Diapason last February. It is interesting to note that Dr. Marks' father, J. Christopher Marks, Sr., was organist of St. Finnbarr's Cathedral in Cork from 1860 until his death in 1903 and that his uncle, Dr. T. Osborne Marks, was at Armagh Cathedral sixty-seven years, first as choir boy, as assistant at the organ to Robert Turle, and then as organist. Dr. Marks took a trip from Buffalo to Chicago by way of the lakes.

AGREES WITH "FREE LANCE"

Bronxville, N. Y., Aug. 11, 1928.—Editor of The Diapason: Our genial professor's two items in the December "Free Lance" (which I read this summer) gave me much pleasure. I have wondered whether they had any connection in his mind.

Music needs more Joneses, people who believe in music for and by the great majority. What musicians consider the highest type of music must always be aristocratic, appealing chiefly to the initiated; but music does and must have a democratic side and all musicians will gain by recognizing that fact. One serious musician, at least, gets so tired of hearing about keeping a high ideal, etc., which seems to mean to most of the profession giving pupils and audiences what the musician likes without consideration of what the pupil or the public gets out of it.

I know there are many in this country of whom this is not true, especially the pioneers in class musical instruction for children on modern principles, but the rank and file of the best-trained musicians (so-called) are still holding to "art for art's sake," the meaning of which no one has yet made practical. "Art for life's sake"—this is a slogan worth while, a principle having practical value.

Jaques Dalcroze, the eminent Swiss pedagogue and originator of eurythmics, says in "Rhythm, Music and Education": "What a pity that tuition in colleges of music the world over tends always to produce virtuosos instead of good amateurs!" Why do musicians find it so hard to use common sense in matters connected with their art and profession? Yours very truly,

FRANK H. WARNER.

Riesberg to Teach at Calvary.

F. W. Riesberg, who on May 1 became organist and choirmaster of Calvary Baptist Church, New York City, will give lessons on the large five-manual instrument of nearly 100 stops. The church is one of the two outstanding Baptist churches of the metropolis, the Rev. Dr. John Roach Straton being the pastor. Mr. Riesberg was soloist at the Sesqui-centennial exposition, the Buffalo exposition and the St. Louis world's fair, and is known throughout the East because of his record as organist and on the staff of the Musical Courier. His pupils occupy prominent places as organists in New York, Jersey City, Brooklyn, Buffalo, Binghamton, N. Y., Lincoln, Neb., and Little Rock, Ark.

Miss Dolores Ashcraft, a talented young organist of Portland, Ind., spent the summer studying with Dr. William G. Schenk of Detroit, Mich. She is also acting organist and choirmaster of St. Mark's English Lutheran Church during her stay in Detroit. Miss Charlotte Conrad, also a pupil of Dr. Schenk, has been appointed organist and choirmaster of St. Paul's English Lutheran Church. Dr. Schenk has had a very successful season. Included in his class were organists from Texas, New Mexico, Montana and California.

The Free Lance

By HAMILTON C. MACDOUGALL

Two or three months ago I commented on the somewhat indiscriminating admiration of J. S. Bach. In a recent book on Mozart by Blom the statement is made that "as an artist Mozart overtook every other figure in musical history." I was interested to note that in the Sunday Times of July 1 Ernest Newman protested against this, and suggested the application of a more critical method. In the long run nothing is gained for art or life by exaggerated emphasis.

In a pleasant chat with Alfred Hollins recently in his home at Edinburgh I was struck by the simplicity and shrewdness of his observations on organ playing and on organ matters in general; I imagine that it is these qualities, coupled with their derivatives, melodic charm and harmonic piquancy, that have made his compositions so well liked and so well suited to the instrument to which he has devoted his life. It is not generally remembered that it was as a concert pianist, playing the Schumann and Saint-Saens concertos, that Hollins first visited the United States thirty-five or forty years ago. Gratitude as thankfulness and not as a "lively looking forward to future favors" is none too common in these or other days, and it was pleasant to hear Hollins speak appreciatively of B. J. Lang, S. B. Whitney, Clarence Eddy and of recent American friends.

Gloucester Cathedral's new organist, Herbert W. Sumson (pronounced Sum-shun), Mus. B., F. R. C. O., is a charming young man with an American wife. He has certainly had greatness thrust upon him in his new post, for without wide experience he has to conduct the Three Choirs Festival held in the Gloucester Cathedral the first week in September. I heard him conduct a short work, unaccompanied, at a preliminary rehearsal in the Shire Hall. He knew what he wanted and seemed to get it, and is that not the test of a conductor?

Speaking of the Three Choirs Festival: It is financed cleverly by inviting or inducing about 300 ladies and gentlemen to contribute \$25 each toward a guaranty fund; these people are called "stewards," and have privileges as regards tickets. Chicagoans will be pleased to see Leo Sowerby's name on this year's list along with the names of bishops, lords and ladies. Rah! Rah! Chicago! I would like to see a choral work by Sowerby on the program of the 1929 Three Choirs Festival at Worcester.

Men organists are fond of asserting that women organ players have little sense of rhythm. I am free to say that I think we are wrong on this point. To begin with, I heard an excellent rhythmical player at the New Gallery, Regent street, London, on the Wurliitzer organ installed there. Can any man in his senses say that Myra Hess, or Irene Scharrer, or Leginska, or Novaes, or Yolanda Mero lacks rhythmic fire? Why deny it to women organists because of their sex?

It was interesting in conversing with J. H. Compton, the English builder of church, concert and cinema (picture) organs, to see how well informed he was on American organ building. I had a very good time one morning with Frank Bond, one of his voicers, at the Compton organ in the Shepherd's Bush Pavilion. Here we had Quentin M. Maclean to play for us. Maclean is a young man and one of the best picture players I've ever heard; he is a pupil of Strube, the organist at Bach's Church in Leipzig, and a friend of Alfred Hollins. The organ at the Pavilion is on the unit basis, the solo and swell manuals and the great and choir manuals being in two boxes under the stage. Of course, the organ is muffled, as is common in the picture houses of London. There is a full orchestra also at the Pavilion.

Confession is good for the soul, but I

am ashamed to say that, until I was in the box containing choir and great, and discussing the Compton synthetic clarinet with Bond and Maclean. I had never known that the "pure" intervals (not "tempered") were used in the mixtures. I pass this bit of information along for the benefit of my colleagues—there may be a few—who are as ignorant on this point as I was.

Maclean is of the opinion that the unit organ is, for the smaller instruments, at any rate, the best way to get the most out of your material (pipes). Take a rank of, say, ninety-seven pipes and draw on these as you may decide for pedal or manual use; put them in a box with shutters (folds); have as many ranks of seventy-three, eighty-five or ninety-seven pipes as your plans dictate, and play these pipes on pedal or manuals—distribute them, in other words, as you wish, and combine them or "synthesize" them as you please. You then have obliterated the old distinctions between great, swell, choir, solo and pedal organs, since any pipe may be planned for playing from pedal or any manual. This strikes those of us who are conservative with horror; but why get excited? Things are changing.

Wyndham Lewis in "The Enemy" is of the opinion that the Daghi-leff Russian ballet is the characteristic expression of the decadent, ultra-modern movement in music and the arts. Lewis is not a reactionary by any means; in his drawings he seems to me to be as queer and irresponsible in his own way as the Prokofieffs and Hindemiths are in theirs. The Daghi-leff ballets seem to my mind to bear out Lewis' contention.

Take, for example, Prokofieff's "Le Pas d'acier," which appears in two tableaux—(1) the stories and the legends of the countryside and (2) the mechanism of the factories. The music mainly (if not wholly) from brass, wood-wind and percussion smashes its way forte or fortissimo continually; it is a volcano emitting vast clouds of smoke (dancing, costumes, gesturings, posings), accom-

panied by rumblings and explosions from sforzandi of percussion and brass. The crowds on the stage, always moving in angles (never in curves), strike every attitude possible to hands, feet, head and trunk. Pandemonium? Yes, pandemonium; but power and again power; a titillation of the nerves for the jaded and blasé.

Are you aware that there was a Field Day of British and American musicians held in Aeolian Hall, London, July 14? It was well attended, and about twenty Americans were present. I had the honor of acting as chairman at one of the sessions and of speaking to the toast of "Music Study in the American University" at the banquet in the evening. Most generously the expenses were guaranteed by the Oxford University Press and the Aeolian Company, but the whole affair was planned by the fertile brain of Percy A. Scholes, much liked and respected by hundreds of Americans. Mrs. Frances Clarke spoke as the American representative and was received most cordially. The field day was a great success and will have another session in 1929 in Switzerland. Address inquiries to Percy A. Scholes, 121 Bedford Court Mansions, London, W-1.

The American organist has opinions of his own as to the value of pictures he sees in the European galleries, and he does not lack courage in the expression of them. While looking at Pollainolo's "Martyrdom of St. Sebastian" one was overheard saying: "Gosh! here's another one of them darn'd pincushions."

Bennett Broadcasting Organ Pleases.

The Temple of Music at Jacksonville, Fla., radio station WJAX, broadcasts a concert on its new Bennett organ every Thursday evening from 8 to 8:30, Eastern time. Every week the station receives floods of letters, telephone calls and wires commenting on the wonderful reception and the pleasing tone of the organ. Bob Mitchell is at the organ.

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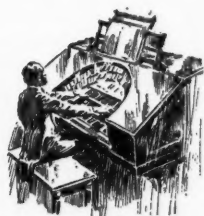
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WHEN a church or chapel has to depend upon a piano for its instrumental support, the general effect of the service is frequently marred by the Preludes, Offertories, Interludes and Postludes.

This is mainly because pianists either cannot, for musical reasons, or do not care to reduce legitimate organ material to the idiom of the pianoforte. On the other hand, much so-called sacred music for the piano takes shape either as hymn-tune fantasies or variations of questionable charm, or is music, plausibly entitled but actually of an effusively emotional or saccharine type, that does not accord with the serenity and dignity of public worship.

It is the chief purpose of this book to offer piano material that will establish and maintain a truly devotional mood, yet in quality, beauty, and difficulty, will interest amateur and artist.

The contents have been classified as Preludes, Interludes, Offertories, Postludes and Occasional Music. It will be found, however, that in some cases they may be interchanged to advantage.

List of CONTENTS on request

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For "Movie" Player: Hints on Playing and New Publications

By WESLEY RAY BURROUGHS

The Neighborhood Organist.

SALIENT WORDS (Conclusion).
In following out the idea given in this series of articles, that of watching the characters in their dramatic actions, and thereby gaining suggestions as to musical numbers, the player will notice, if he is keen in perception, that in many sub-titles there are what we term salient words, words that of themselves will suggest some particular number to be played. This is especially beneficial to the neighborhood organist, since he must play the picture without having seen it previous to its first showing in the afternoon. Here, also, is where the organist may bring into play deductive reasoning, instantly deciding which of several numbers is best to be used.

To illustrate: In a pathetic scene where a character said: "I'm so sorry," the songs "Lonesome and Sorry," "After I Say I'm Sorry" or "I'm Sorry I Made You Cry," are better than a genuine pathetic number like Gabriel-Marie's "Lamento," unless the scene is one of tragedy and death. The public prefers, we believe, to have a film fitted in this manner rather than by the old-time method. Then again, the word "happy" in a title suggests: "Sometimes I'm Happy," "Then I'll Be Happy," or "Make Believe You're Happy." The words "dream" or "dreams" recall innumerable dream pieces: "Dreams," by Bartlett; "Traume," by Wagner; "I See You in My Dreams," "Dream Girl," etc., are all appropriate. The word "you" is many times a salient word instead of being merely conversational. A title "I did it all for you" instantly made us think of Herbert's "All for You" (Princess Pat).

The word "pal," or where a dog or horse plays a prominent part in the picture, should suggest the many splendid "pal" songs—"Old Pal," by Van Alstyne; "My Pal," by Burke; "Old Pals are the Best after All," by Rose; "Pal of My Lonesome Hours," "Was There Ever a Pal Like You?" by Berlin; "Pal of My Dreams," by Roat, and that sterling song, "Dear Old Pal of Mine," by Lieutenant Gitz Rice.

This idea can be applied in the comedy work also. "Gorgeous," "jealous," "cutie," "sweetie," "mamma," "baby," etc., will remind the player of many comedy song numbers that he can use. As a rule the choruses only need be memorized. If the organist keeps his popular songs in a cover similar to the one suggested last month in this column a perusal of these will help him in selecting a fitting number for comedies after he has noted a salient word in a title.

In concluding this series of articles we wish to say that we believe the neighborhood organist has a far greater task to perform than his brother in the palatial downtown theater, because he must become the entire orchestra himself; consequently the responsibilities and duties are greater, the work is harder and longer and the requirements are more exacting. Yet, if he does his work well, the results are smoother and a fair and generous management will accord him well-merited praise.

"My Lady of Victories," a Technicolor film with Agnes Ayres as Josephine, wife of Napoleon, was a wonderful picture to see and to play. In the opening scenes gavottes and light French numbers were used. Where Napoleon courts Josephine Saint-Saens' "My Heart at Thy Sweet Voice" was played. On the military scenes we played the "Marseillaise," using the drums. This is a direct cue, the music appearing on the screen. Next comes a bit of clever improvising on the battle scenes and on the final scenes—Napoleon at St. Helena—play the "Marseillaise" very softly, using trumpet solo with swell closed.

New Photoplay Music.

Some noteworthy numbers have been

received from Carl Fischer. "In the Palace of the Khedive," by Henry Hadley, is a languorous oriental number opening with flute and strings. The oboe has a piquant theme; then a drone bass with drums accompanying a weird minor air for bassoon or cello affords an effective contrast and announces the arrival of the khedive.

"Kiskaya" is an aboriginal suite by J. Elie. This composer has been untiring in his search into the lore of Indian tribes of Central and South America. (1) "In the Temple of the Sun God" depicts a ceremonial, a long cortege and a sacrifice. In E minor. (2) "Dance to the Sun God," a brilliant movement in B minor, illustrates the dance of the Quechuas, gorgeously arrayed, dancing with fanatical zeal to the barbaric music, asking their god for victory. (3) "Procession of the Shadows." In the evening the aborigine lies under a tree and ponders the tragic passing of his vanishing race. An E flat adagio is beautifully worked out. (4) "Dance of the Cave Man." A dance of the sorcerers and medicine men of Brazil. Preceding a prediction of the future in oracles the cabalistic dance is employed. In D minor and very brilliant.

"Little Italy," by Victor Herbert, includes an imitation of the hand organ and is typical of the Italian sections of our large cities. "The President's March," by Herbert, is a brilliant example in F and B flat. These two numbers are posthumous.

"Smuggler's Rendezvous," by J. Beghion, is the latest addition to the Playhouse Series. It is a mysterious in the form of a quiet, subdued march.

Three bright pieces are "Leaves at Play," by W. McElwain, an A major vivace movement with a harmonious lento air; "Dance of the Elves," by A. Troostwyk, a rapid con moto in G, and "Tittle-Tattle," by J. Cereby, a graceful allegretto in F. These are all near relatives to perpetual motion, as is "Sarabande Perpetuelle," by J. C. Bradford. Two six-eight pieces by Bradford are "The Jovial Rogue" and "Spring Cleaning."

Scandinavian: "Norwegian Sketches" by Frederick Wick. (1) "On the Fjord." The deep blue waters are suggested by the opening thematic treatment. A C minor barcarolle follows and the piece ends softly, suggesting the stillness of the summer night. (2) "Rustic Dance" is a typical old Norwegian folk-tune with the rustic melody always apparent, and drone bass accompaniment. (3) "A Mountain Scene." The first sound given out by the clarinet and echoed by the horns is an imitation of the lute, an ancient Norwegian instrument. The second theme—"Song of the Shepherd"—is a melody of romantic beauty, with a plaintive and haunting theme in E minor. (4) "Festival March." There are three themes in this piece. The first is the "Old Viking" theme, strong and fearless. The second suggests sacred and devotional music. The third is dedicated to the people and the country. This last theme is woven into the music as an accompaniment to the Norwegian national anthem, "Yes, We Love This Land of Ours."

Oriental: Three effective short numbers for use on oriental scenes reach us from the S. Fox Company. "An Egyptian Love Song," by Haydn Wood, opens with a theme for the oboe in D minor. Strings take up the theme in D major and this duo continues alternately throughout the work. "A Garden of India," by M. Spitalny, opens with an expressive dolorous air in A minor, succeeded by a four-four section in A major. "Babylonia Nights," by J. S. Zamecnik, is a story of ancient Babylon, opening on a moonlight night (oboe solo). The natives are gathering for the festivities (E minor). Flaring trumpets herald the approach of the King (G). The queen then appears, this theme being a lovely "penseé d'amour" in G. The subjects acclaim her, the dance is resumed, the trumpets announce the departure of the king, and the queen smilingly bids the assemblage farewell. The crowd disperses (E minor, slow, moderate theme) and quiet reigns except for the distant bells that chime the hour. An excellent number.

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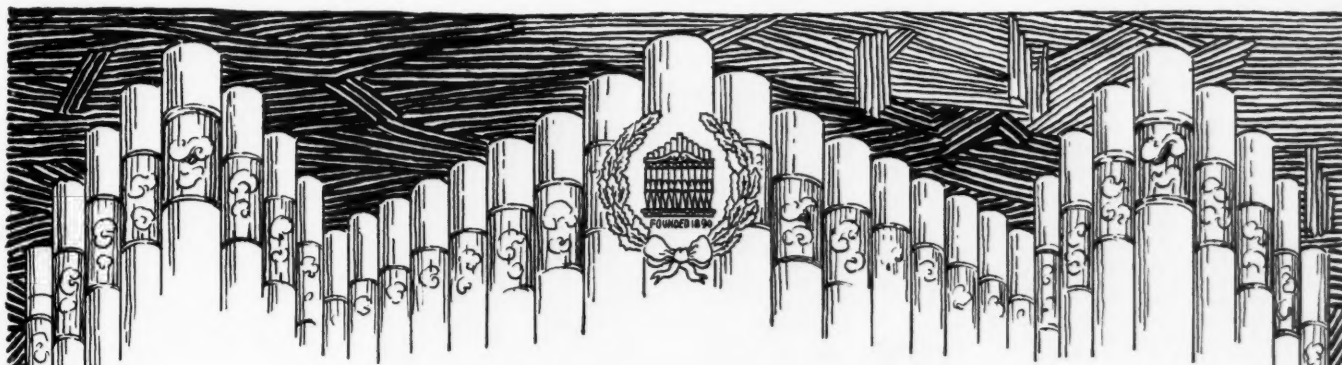
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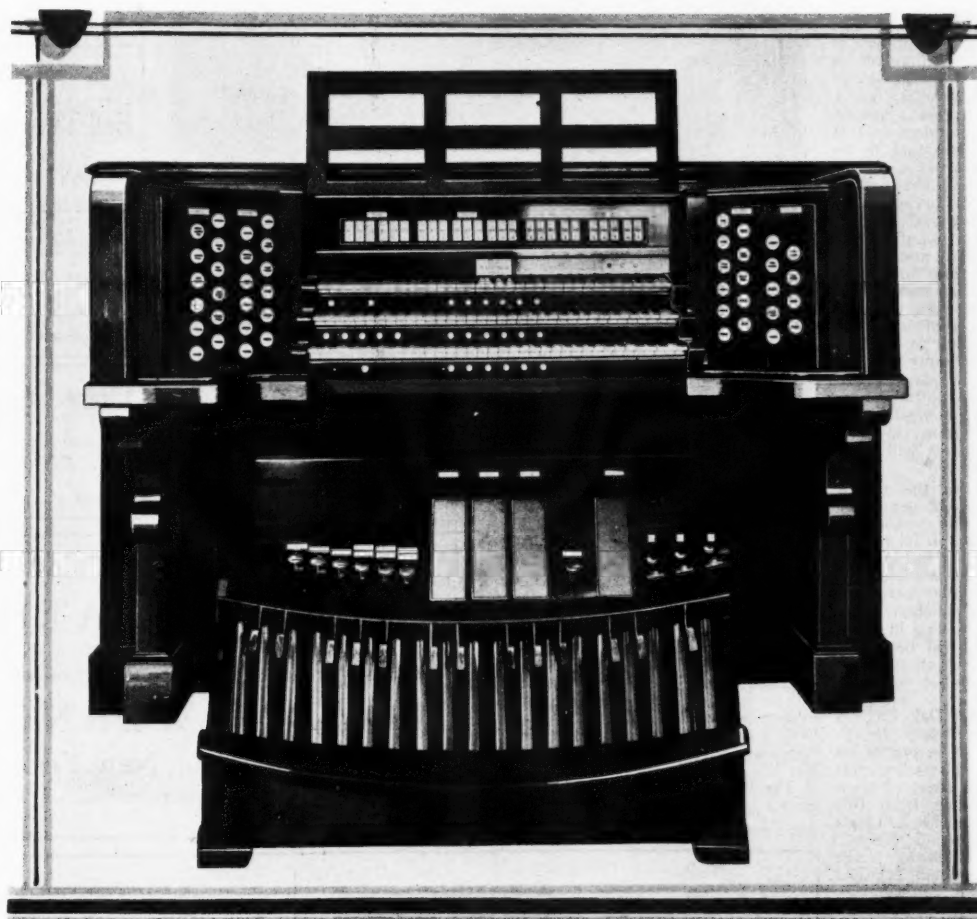
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At the close of its first season the Del Castillo Theater Organ School in Boston has felt the necessity of enlarging the scope of its organ instruction. Various applications and inquiries for instruction other than in straight theater style have made it apparent that the courses offered should be more varied. Accordingly the school organization has been enlarged for the coming season to include instruction in all types of playing. Theater organ instruction will remain as at present. Class lectures will continue to be given on every phase of theater playing, with the customary evening lectures devoted to demonstrations of actual picture playing. The screen equipment continues to be offered by this school as an exclusive feature in the New England section. All kinds of films and slide solos will be used as heretofore in both private and class instruction.

In the field of the church organ the school now offers instruction in all branches. The success of Earl Weidner, the associate instructor, as a church and concert organist is offered as a guaranty of the standard in this department. A special feature to be offered will be a short course for smaller church positions. This will be curtailed sufficiently to prepare students for the less pretentious posts.

The school has also found in the past year a surprising number of musicians who are anxious to master the organ simply for their own enjoyment. Special courses will be arranged for this class of students, which will avoid as much as possible the monotony of dull exercises and develop early facility in adapting the light and popular classics to the organ. The tendency to install comparatively inexpensive residence organs makes it apparent that such courses will have their attractiveness.

Mr. Del Castillo says the school considers it its duty in all phases of organ playing to develop personality and interpretative ability in its pupils, with a definite regard for the musical tastes of the public. This involves discussion and advice in what has come to be known as showmanship. This quality, conspicuously lacking in many conservative organists, will be developed as far as possible in all students, but not at the expense of true musicianship.

Broadcasting at the Del Castillo school through station WNAC, Shepard Stores, continues to be one of its most varied features. The school has taken over the regular series of noon organ concerts scheduled from this station. In conjunction with E. Lewis Dunham, official organist of WNAC, the programs from 12:30 to 1 are played daily by Mr. Dunham, Mr. Del Castillo, Earl Weidner, associate instructor at the school, or an advanced student. These broadcasting privileges for students have proved to be an attractive opportunity and are eagerly grasped by pupils who feel that in this way they develop poise and assurance in public playing. In addition to these noon broadcasts Mr. Del Castillo plays a regular evening program one-half hour a week, at a time when there is a much larger radio audience. These concerts have proved one of the most attractive features of the WNAC schedule. During the past season Mr. Del Castillo tried the experiment of playing entire telephone request programs. It was found that, with calls pouring in as fast as they could be handled, requests were recorded at a maximum rate of about fifty-five in thirty minutes. These requests, when tabulated, furnished an interesting index to public taste. It was found that popular songs were what the great majority of fans preferred. There were, however, various semi-classics which always remained near the top of the list.

Lloyd Del Castillo Going on the Air at WNAC



DEATH OF J. MARTIN WHITE Scottish Patron of Organ and Former M. P. Passes Away.

J. Martin White, a generous patron of the organ and a keen student of the development of the instrument, died suddenly at his home in Balruidery, Forfarshire, Scotland, on July 7. Mr. White was 77 years of age. He was also a generous supporter of education and gave £10,000 to London University. He defrayed the costs of the series of lectures given at the Northern Polytechnic last winter by the Rev. Noel Bonavia-Hunt, under the auspices of the Organ Club. Mr. White was Liberal member of Parliament for Forfarshire from 1895 to 1896 and again in 1900, and afterward stood for Great Yarmouth. For a number of years Mr. White had been a regular reader of The Diapason and interested in the growth of this paper.

Potter Back at Capital.
Louis Potter, organist and choir director, and Mrs. Potter, soprano, have returned to Washington after spending several years in Charleston, W. Va. Mr. Potter is organist and choir director of Calvary Church, where his wife will be soloist.

News from St. Louis

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Aug. 21.—Outside of a few pupils' recitals, matters organistic have been quiet for the last month. Many of our church organists are on vacation, and there has apparently been no difficulty in finding substitutes.

Arthur Davis, formerly of Christ Church Cathedral and now in Memphis, has been visiting old friends and associates and has returned to his cathedral duties in the Tennessee capital.

William John Hall, president of the St. Louis chapter, N. A. O., with Mrs. Hall has been heard in the New England states, but will be home ere this edition appears.

Julius Oetting, vice-president of the N. A. O. chapter, with his family, motored to Montreal and hopes to visit Portland during the convention.

The only other representative at Portland from Missouri—so far as can be learned—will be Miss Louise Titcomb of Lindenwood College.

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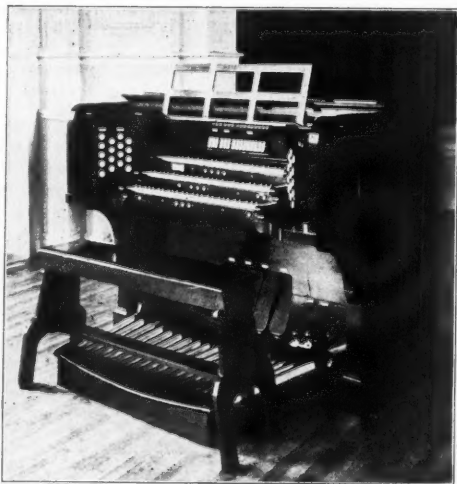
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University Vesper Programs at Urbana, Ill., Contain 172 Works.

A survey of the vesper organ recitals of the past season at the University of Illinois is contained in a bound volume of the weekly programs which has been issued at Urbana by the university. It is a handsomely prepared and informative booklet and will be of help to those interested in the organ programs offered at the large universities.

The vesper recitals at the University of Illinois are given on Sunday at 4 o'clock in the university auditorium and in the recital hall of Smith Memorial Hall. The university possesses two concert organs. The one in the auditorium was built by Casavant Brothers and has four manuals, fifty-eight speaking stops and twenty-two couplers. The organ in recital hall was built by the Skinner Organ Company, and has three manuals, forty-two speaking stops and twenty couplers.

The recitals have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles, Sherman Schoonmaker and Miss Jessie Louise Potter of the faculty of the school of music, and Dr. Charles Hopkins of the department of mathematics of the faculty of the college of liberal arts and sciences. The programs show that 127 compositions for the organ, thirty-six transcriptions and nine solos and ensembles were presented, a total of 172 compositions performed. The composers whose works have appeared most frequently are Bach (17); Guilman (15); Franck (11) and Widor (4).

Use Two Organs and Orchestra.

An organ duet is the unique feature that has been twice successfully broadcast in the last season through station WNAC. Shepard Stores of Boston. Lloyd G. Del Castillo playing from the studio of the Del Castillo Theater Organ School in the State Theater building and E. Lewis Dunham playing on the organ at the Elks' Hotel, have been hooked up by the

WNAC staff in such a way that not only were the two organs heard together by the radio public, but the conversation between the two organists, who were equipped with microphones and earphones, also was heard. On the evening of Aug. 1, the station exceeded even this accomplishment on its anniversary broadcast. For what it believes to be the first time a three-point synchronization was undertaken by the same two organists and organs in addition to the WNAC orchestra, playing from its downtown studio. Opening with the WNAC March dedicated by James M. Fulton to the station, a short program was played by these three units, which established a new accomplishment in radio pickup.

Bennett for Montana Memorial.

The First Christian Church, Helena, Mont., has contracted for a two-manual Bennett organ. The organ committee had been at work for some time selecting a builder as well as working out a method of financing the project. The congregation received a happy surprise one Sunday morning when it learned that one of its friends would donate the money for the entire organ. This offer came from Percy Bullard of the law firm of Filor, Bullard & Smyth, New York, a former resident of Helena. The organ is to be a memorial to Mr. Bullard's parents, who worshiped in this church many years. The organ is to be completed about Oct. 31.

Heaps Working Under Dupre.

Porter W. Heaps of the First Methodist Church of Evanston, who has been studying with Marcel Dupre in Paris, writes enthusiastically of his work there. Recently he spent a week visiting a few English cathedrals, including Winchester, Salisbury, Wells, Bath and Canterbury, and returned from London to Paris by airplane. On his return to Chicago in the fall Mr. Heaps will become connected with the Cosmopolitan School of Music, taking the organ work which has been relinquished by Lester W. Groom.

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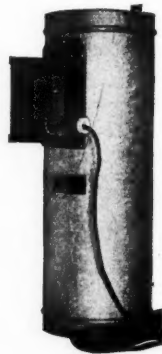
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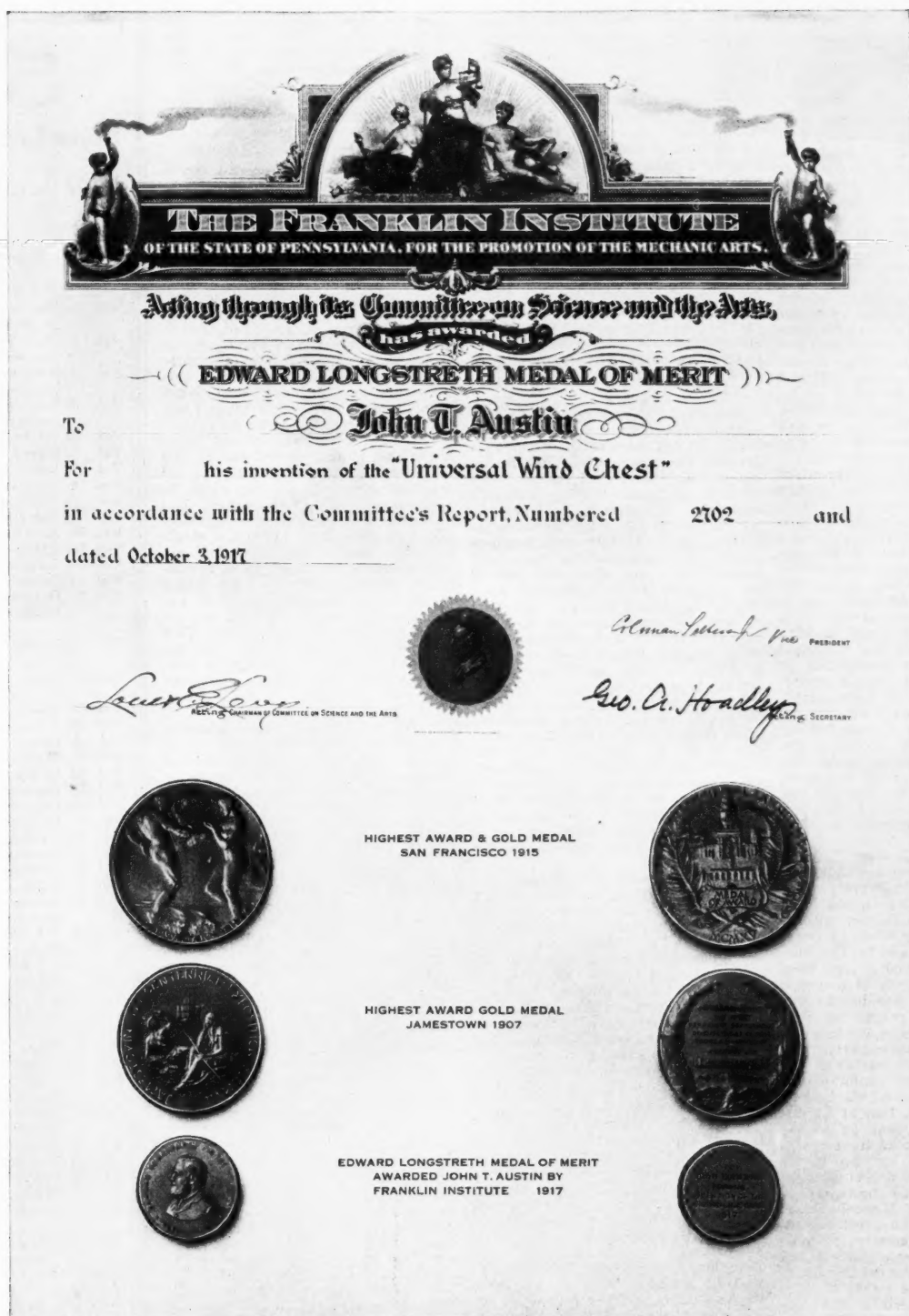


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Rheinberger on Organ Music; Some Light on a Master

By ANDREW DE TERNANT

From the Musical Times, London, Aug. 1

Josef Rheinberger, in the course of a conversation on organ music with the present writer, said that much nonsense had been published in Germany and foreign countries concerning the selection he had made for the instruction of his own pupils. It had been frequently stated that this was entirely limited to the organ works of Bach, Mendelssohn, and himself.

The majority of foreign writers on music seemed to be unaware of the fact that he was a German professor of the organ, and that the largest number of his pupils were young men and women of his own nationality. He accepted only advanced pupils. He had a fair number of foreign organ pupils, mainly English and American, during his career as a professor, but he had given them no encouragement to come to him. The principal reason was the language question. Many with only a very imperfect knowledge of German had wished to come to him, and if he had accepted them it would have taken too much time for teacher and pupil to understand each other. In the case of the Dutch there was little or no difficulty, because the languages of the German and Hollander were nearly similar, and the majority of the Dutch had been properly instructed in high German before leaving the municipal or private schools at Amsterdam or Rotterdam. He had always recognized the fact that there were competent teachers of the organ all over the civilized world. The French teacher of the organ naturally selected pieces for his pupils by composers of his own nationality, in addition to the great German masters. The English and American teachers followed their example with works composed by their own countrymen.

This was not only reasonable, but honorable and patriotic in every sense of the term. But why should it so often be said that Rheinberger selected for his pupils only the works of Bach, Mendelssohn, and himself? The misinformed writers seemed to have been unaware that the majority of his pupils rarely remained with him beyond one short year, and the proper study of Johann Sebastian's organ works alone would occupy at least five years. The organ teacher, like the teacher of any other subject, was the victim of circumstance, and had to do the best he could with the limited time at his disposal. Rheinberger went on to say that he had never forced his own organ pieces on any of his pupils (though he was by no means ashamed of them), and if he had shown a preference for Bach and Mendelssohn it was because these two great Saxons were the most representative composers for the organ of the eighteenth and nineteenth centuries. An organist properly equipped with the works of these composers could undertake with limited study the works of other composers, including (he sarcastically added) "those of Rheinberger." Here he commented on the publication of his First Organ Sonata, in C minor, Op. 27. He sincerely believed that it was owing to the practical encouragement of his pupils of that period that he was able to surmount the difficulties of publication of his other works of a similar kind. The professional and amateur organists purchased very few copies at the commencement, but his pupils, all unknown to him, made up for this lack of patronage. A poor girl, the daughter of a schoolmaster at Pappenheim (in Bavaria), who subsequently died of consumption at her lodgings at Munich, showed her appreciation of her organ teacher by purchasing one copy of a week of the First Organ Sonata. She generally obtained it on order from obscure music-sellers in the suburbs of Munich, so as not to be found out. After her death, her parents found in a box in her room

forty-five new copies of the sonata. A youth of 17 years, the son of a village blacksmith, gave up the idea of purchasing a new winter overcoat in order to buy as many as possible new copies of the same work.

Rheinberger confessed that he first became known across the Atlantic through one of his pupils, a German-born youth of Philadelphia, who sent copies to his organist friends and acquaintances. In one instance the young man forgot to subscribe his name before posting the packet, and Rheinberger shortly afterward received from a distinguished American organist a letter of thanks for the sonata he had not himself sent. Rheinberger said the three cases mentioned were typical, and not isolated examples. There were very many more generous and self-sacrificing pupils, including several who were never found out. Rheinberger had the reputation of being a severe teacher, but his pupils dearly loved him, and he acknowledged that he owed them a debt of everlasting gratitude for making him so widely known as a composer of organ sonatas.

Rheinberger's opinion of modern French organ music was not highly favorable, but he was far from condemning the use of it. In fact, he believed that the French works were valuable additions to the organist's repertory. We must, he said, remember that about two-thirds of those attending organ recitals were business people and hard-working men and women. Certainly not more than 10 per cent were serious students of organ music. In small towns, and especially villages, the percentage was considerably smaller. To invite unmixed audiences to organ recitals to listen always to programs made up entirely of the serious type of work was a mistake. When he was a young organist he was frequently warned by the incumbent of his church to be careful in the selection of the programs of his recitals. Concert managers and the indispensable business agents had practically the same views as the Catholic priest (and, he believed, Protestant pastor also), but they were more brusque in making known their opinions on the subject.

There was, said Rheinberger, one thing to be said in favor of French organ pieces. The majority he had seen were composed by organists for organists. The themes were sometimes trivial and unworthy of the dignity of the organ, but they were well laid out for the instrument. This was not always the case with south German organ composers of the lighter school. Some composers seemed to have had in mind the barrel organ instead of the imposing three-manual keyboard.

He could not plead "not guilty" of using transcriptions as a young organist; but he believed that we had reached a period of musical advancement when the organist should, along with the pianist, be independent of such adaptations. The majority of pianists of distinction made up their programs with works composed entirely for their instrument. Why should not organists be in the same position? Like many musicians, professional as well as amateur, he often wondered why so many really great composers had ignored the organ as a solo instrument. He was not certain of Mozart's skill in that direction, but organ sonatas by Haydn, Beethoven and Schubert would doubtless have overshadowed those by Mendelssohn and himself. The great composers of the past, however, were not entirely to blame. The publication of such works was far from remunerative. To the majority of amateurs the organ was, unlike the pianoforte, not an easily accessible instrument, and in the period of Haydn, Beethoven and Schubert, that curious makeshift and substitute, the harmonium, and its sister, the so-called American organ, were unknown. Rheinberger here showed that he could understand the outlook of the practical music publisher, for the composer, like the author, had to recognize the fact that his only way of reaching the purchasing public was through the dealers.

Rheinberger had had many conversations with music publishers on

the publication of organ music. During the last half of the eighteenth and first half of the nineteenth centuries an enormous quantity of organ music had been printed and published in European countries, which had now entirely vanished. Some of the composers had published more than a hundred different organ pieces. Surely some gems were to be found in this now forgotten heap. He believed that a splendid "Anthology of a Thousand Pieces" could be selected and edited for publication, even if no composer was represented by more than three numbers.

Rheinberger said his favorite novels were the Abbe Prevost's "Manon Lescaut" and Daniel Defoe's "Robinson Crusoe," but German translations of these writers' other works did not exist. Many Frenchmen had told him that Prevost's hundred other novels were not worth reading, and were known only to antiquarians. The Englishmen he had questioned had read only "Robinson Crusoe" of Defoe. What had happened in literature had also been the case—but to a greater extent—in music, because music was kept alive only by constant performance. Rheinberger added that he knew for certain that many collectors in Germany made a specialty of old organ music and, indeed, several had offered to place their collections on loan for selection if such a scheme could be undertaken. He (Rheinberger) had even offered to take a hand in the selection and editorship; but not a single publisher—and he had consulted several—would give the slightest consideration to such an anthology, which should appeal to organists of all nationalities and become a vast international repository of organ music. This desirable compilation would place the organist-recitalist on an equality with the pianist-recitalist in arranging the programs of recitals.

There still existed, said Rheinberger, a prejudice against the recitals of organists; they were not considered "fashionable" in the same sense as were those of violinists and pianists. There were no records to show us that an organist awakened the same enthusiasm as, say, Paganini or Liszt in a European tour of recitals. The majority of organ recitals were given in churches, and this prevented audiences from showing their appreciation by applause and the throwing of floral tributes, although the last-mentioned custom was not unknown in Spain. Rheinberger's friend, Sarasate, had told him that on two occasions he had witnessed the throwing of bouquets and garlands of flowers up into the organ loft at Seville Cathedral. The clergy made no protest. But this was the exception and not the rule. Rheinberger pointed out, too, that the aristocracy seldom attended organ recitals, the few who did, so far as his experience went, either treating them as "solemn affairs" or making audible comments that were by no means appreciative.

Rheinberger said he regretted that he had had few opportunities to travel outside Germany and Austria. As a young man he was tied down by his teaching connection, private lessons and as professor at the Munich Conservatorium. When he became older, ill-health stood in the way. He would have liked to hear some of the most distinguished French and English organists in their own surroundings. The Bavarian cardinal archbishop at Munich Cathedral once, in his presence, asked Camille Saint-Saens to play the organ. The Frenchman pleaded at first he had not done so for a long time, and, added Rheinberger, dryly, his performance showed that he was not telling a falsehood. Rheinberger went on to say that it was far from his intention to judge French organists as a body by this incident. His friend, Hans von Bülow, had told him that W. T. Best was the "Liszt of the organ." Bülow frequently visited England, and anyone who had any personal knowledge of him could state without fear of contradiction that he never flattered anyone in his life. Further, he was the most bitter musical satirist that ever lived, Voltaire's remarks on his literary contemporaries being mild in comparison with Bülow's mordant wit.

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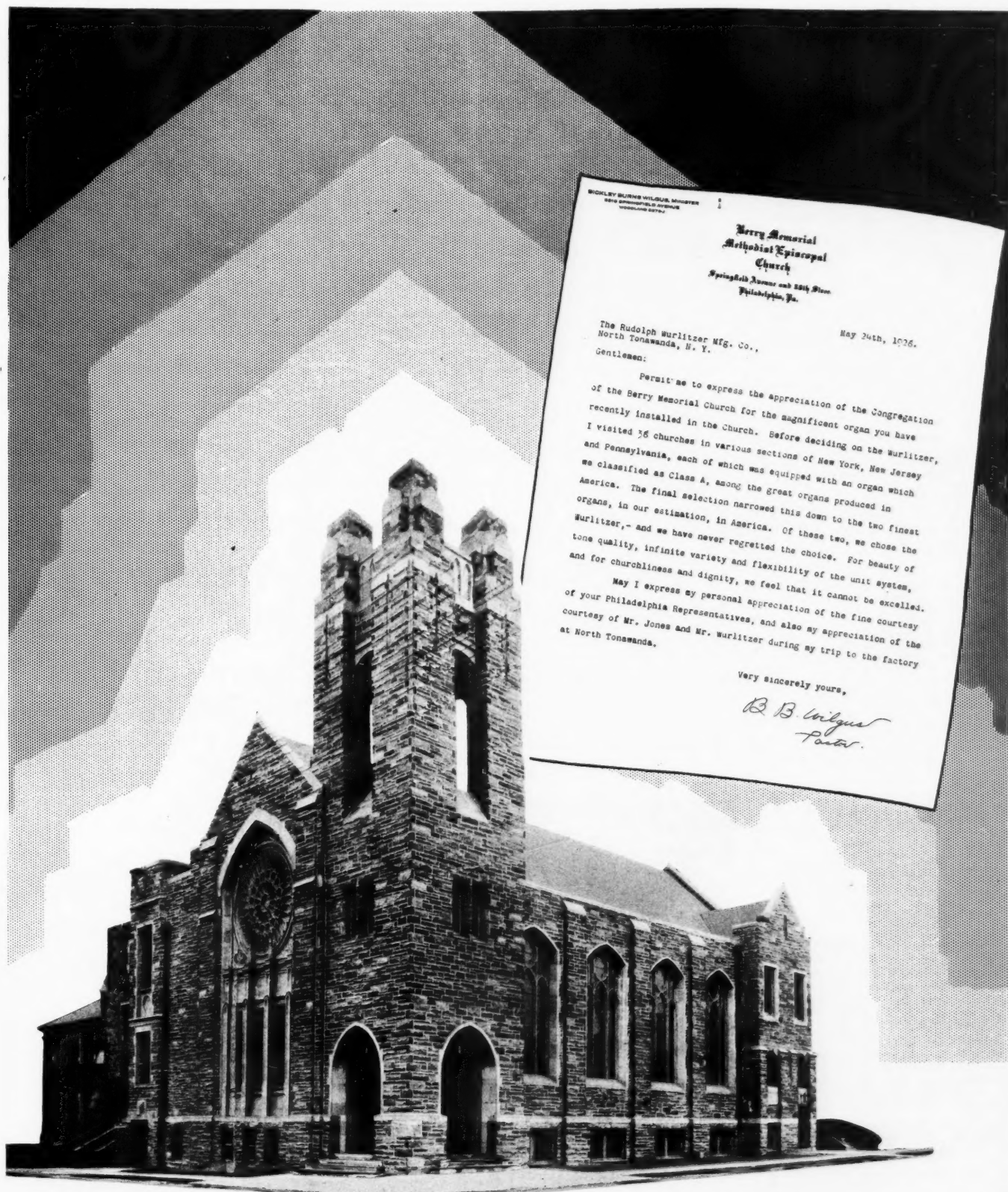
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Doppel Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 20 notes.

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Diapason, 8 ft., 73 pipes.
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Voix Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Viole, 4 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Vox Humana, 4 ft., 61 notes.
Oboe Clarion, 4 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Bourdon, 16 ft., 97 pipes.
Tibia Plena, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Tibia, 4 ft., 61 notes.
Flute Dolce, 4 ft., 61 notes.
Flautina, 2 ft., 61 notes.
Quint, 2 1/2 ft., 61 notes.
Tierce, 1-3/5 ft., 61 notes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 73 notes.
Viole d'Gamba, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Violin, 4 ft., 61 notes.
Melodia, 8 ft., 73 notes.
Flute, 4 ft., 73 notes.
Piccolo, 2 ft., 61 notes.
French Horn, 8 ft., 73 notes.
Clarinet, 8 ft., 73 notes.
Harp, 8 ft., 49 bars.
Harp, 4 ft., 49 notes.
Orchestral Bells.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute Major, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.

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The Lorenz Publishing Company, Dayton, Ohio, well-known church music publishers, announces its seventh anthem competition and offers twelve cash prizes totaling \$1,000 for the winning anthems. The object of the competition is to procure the best available material for church chorus choirs and, since the firm publishes about 200 anthems a year, it is always interested in new writers and fresh, promising material. The principal criteria in determining the decision and awarding the prizes will be the attractiveness of the anthems for church chorus choirs. The contest is open to all who wish to participate, irrespective of locality or nationality, as long as the competing anthems submitted are for mixed voices, the text in English and suitable for use in a service, and the manuscripts in the Dayton office of the firm not later than Feb. 1, 1929. Further details and conditions will be furnished upon application to the Lorenz Publishing Company, Dayton, Ohio.

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DR. CARL IN SWITZERLAND

**Attends Lausanne Festival of Song—
Guilmant School Opens Oct. 9.**

Dr. William C. Carl is spending several weeks of his holidays abroad in the Swiss Alps before going to Paris. Dr. Carl attended the Fête Federale de Chant (Festival of Song) in Lausanne, in which several thousand members of Swiss societies, augmented by one of the Swiss organizations from New York City, participated. These festivals are held every six years and are famous for the excellence of the performances given. Dr. Carl has chosen a location in the immediate vicinity of the villas of Paderewski, Josef Hofmann, Ernest Schelling and the Flonzaley Quartet, where he is preparing for the coming season in this country. Novelities have been secured for his organ recitals and in addition for the Guilmant Organ School and the special musical services at the First Presbyterian Church on lower Fifth avenue, New York. In Paris Dr. Carl will present the gold medal of the Guilmant school awarded to Joseph Bonnet at the recent commencement. He will return to New York in September.

Word comes from the registrar in New York telling of the already large enrollment and the long list of applicants for the Berolzheimer scholarships to be contested for Oct. 5. The school reopens for the season and its thirtieth year on Oct. 9.

The summer session of the Guilmant School, which was under the direction of Willard Irving Nevins, came to a close Aug. 9. In addition to the private lessons there were weekly master classes which covered important phases of organ technique and church and recital work. Many of the students who came for the special summer course will enroll for the usual full course of the school which opens in October.

Announcement is made that Miss Jane M. Dwyer, for twenty-seven years organist at St. Patrick's Church, Binghamton, N. Y., has retired from her active duties to become organist emerita, and that she will be succeeded by Miss Nellie Ring of Johnson City, N. Y., organist for many years at St. James' Church, Johnson City.

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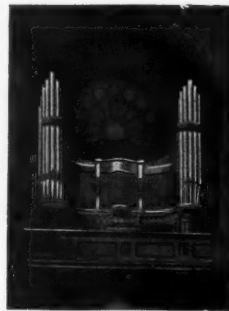
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Reuter to Build Three-Manual for New Eighth Scientist Edifice.

The magnificent new Eighth Church of Christ, Scientist, being erected at Portland, Ore., is to have a large three-manual organ. The contract has been placed with the Reuter Organ Company of Lawrence, Kan. Installation is planned for the latter part of November.

Following is the stop list for this instrument:

GREAT ORGAN.

Open Diapason, 16 ft., 97 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 notes.
Doppel Flöte, 8 ft., 73 pipes.
Viol da Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 73 notes.
Harmonic Flute, 4 ft., 73 pipes.
Super Octave, 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Posaune, 16 ft., 97 pipes.
Tuba, 8 ft., 73 notes.
Clarion, 4 ft., 73 notes.
Chimes, 20 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Contra Viole, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Tibia Clausa, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 notes.
Voix Celeste, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 73 notes.
Flauto Dolce, 4 ft., 73 notes.
Violina, 4 ft., 73 notes.
Nasard, 2 2/3 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

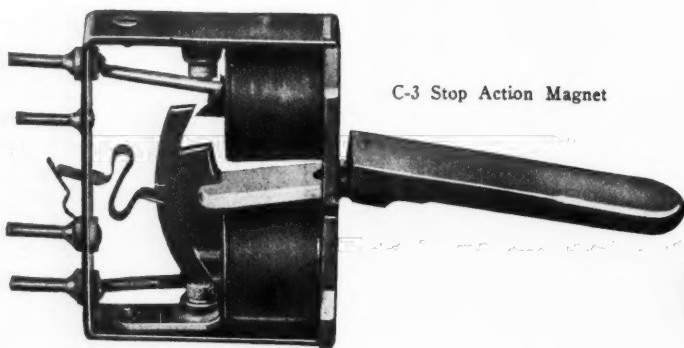
Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

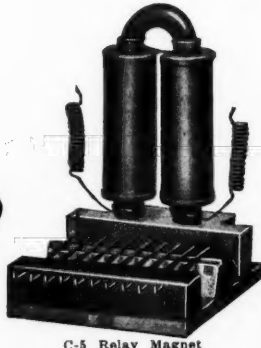
Resultant, 32 ft., 32 notes.
First Open Diapason, 16 ft., 32 pipes.
Second Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Contra Viole, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Ophicleide, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.

H. L. Ralston to Shorter College.

Howard L. Ralston, Mus. B., A. A. G. O., who has been a member of the faculty of Muskingum College, New Concord, Ohio, in the department of organ and theory, goes to Shorter College, Rome, Ga., at the beginning of the academic year as college organist, succeeding Wilbur H. Rowand.



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According to cables from Rome, Fernando Germani, the brilliant young organist of the Augusteo, Rome, will sail from Italy late in September and open his American transcontinental tour at the New York Wanamaker Auditorium early in October at an Italian festival which is being arranged under the official auspices of the Italian consul general and with the cooperation of Italian societies in the metropolis. His stay in New York will be brief because of immediate engagements in New England and Canada. Following these recitals Germani will go South and then to the Pacific coast and the Northwest, returning East via Chicago some time in December, and playing his final concerts in New York shortly before the Christmas holidays. Among the cities which will hear Germani are New York, Philadelphia, Bethlehem, Reading, New Brunswick, Princeton, Dalton, Springfield, Williamstown, Boston, Burlington, Montreal, Quebec, Cincinnati, Buffalo, Cleveland, Chicoutimi, Louisville, St. Joseph, Fort Worth, Tucson, Phoenix, Los Angeles, Lincoln, Fort William and others which are negotiating for a place in his schedule.

Characteristic of present-day tendencies, and in keeping with Germani's youth, it is reported that at the close of his season in Italy late in May, being pressed for time, he flew by aeroplane from Rome to Parma for a dedication recital on a large organ in the latter city. This is a long step forward from the days when Bach walked fifty miles across country to hear a fellow organist play.

Death of Arthur H. Snyder.

Arthur H. Snyder died July 29 at his home in Kingston, N. Y. He was born in Woodstock, N. Y., studied music and settled in Kingston many years ago, opening a studio, and had continued as a teacher of piano, organ and other instruments. For a number of years and up to his death Mr. Snyder was the musical director and organist of Trinity Church at Saugerties. Mr. Snyder was a great lover of the out-of-doors and his hobby was the study and collection of wild flowers and the propagation of plants.

David Arthur on Trip Abroad.

David Arthur, the veteran reed voicer, associated with George Kilgen & Son of St. Louis, is on a vacation in Europe. During his travels through England and Scotland he will revisit many places of interest, including the famous cathedrals, with their noted organs.

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DR. WALTER HEATON QUILTS

Succeeded in Reading, Pa., by John H. Duddy—Served 32 Years.

Dr. Walter Heaton has announced that he will relinquish his position as organist of the Memorial Methodist Church of the Holy Cross, Reading, Pa., which position he has held for thirty-two years. During his long period of service he has proved a factor in the community in encouraging higher ideals in the realm of music. As an organist and choir director his record is one of distinction. Dr. Heaton, who is a fellow of the American Guild of Organists, planned to retire at the end of August.

He will be succeeded by John H. Duddy of Norristown, organist of the First Presbyterian Church, Norristown, Sept. 1.

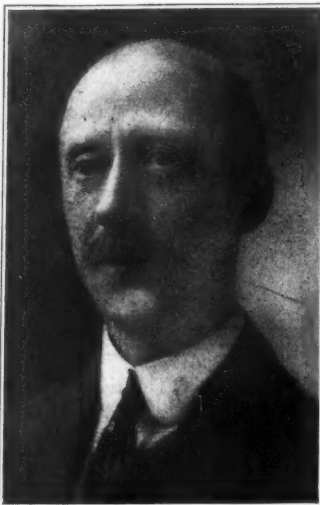
Dr. Heaton was the second organist engaged by Holy Cross congregation, Dr. Stocks Hammond being the first to play for the congregation when the church was organized thirty-six years ago. The church has a three-manual Möller instrument of sixty-five stops.

Previous to becoming organist of the First Presbyterian Church, Norristown, Mr. Duddy served five and one-half years in a similar capacity at Christ Reformed Church, Norristown, and two years at the Presbyterian Church at Conshohocken, Pa. He began his church work at the age of 13. Among his instructors were widely-known organists, including Harry A. Sykes, Ralph Kinder, Julius Leefson, H. Alexander Matthews and Henry Hotz. Mr. Duddy plans to continue his residence in Norristown, where he has many pupils studying, both piano and organ.

Mrs. Harry V. Culp Resigns Post.

After fifteen years as organist at the East Dallas Christian Church, Dallas, Tex., Mrs. Harry V. Culp has resigned her position, effective Sept. 28. Mrs. Culp has appeared on the dedication service programs for two new buildings and has dedicated two organs for the church.

Charles A. Ryder



Charles A. Ryder, who recently became associated with the Frazee Organ Company as Southern representative, with headquarters in Atlanta, Ga., is prominent not only because of his own activities, but through the fame of his father, the late George H. Ryder, one of the leading men in the organ building profession in New England a generation ago. Mr. Ryder is unique in that he is a musician, an all-around mechanic and a salesman. He was born in Chelsea, Mass., and started work in his father's plant at Reading, Mass., where he was associated with Ernest M. Skinner. He later entered the employment of George S. Hutchings of Boston. Then he went South to do general service work and has been there for about twenty years. He is well known through the South, in Georgia, Florida and the Carolinas.

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—One for St. Hilary's.

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Griggs Evangelical Church, Grand Rapids, Mich., two-manual.
First English Lutheran, Stevens Point, Wis., two-manual.

First M. E. Church, LaPorte, Ind., three-manual.

First M. E. Church, Detroit, Mich., two-manual.

St. Paul's Lutheran, New Haven, Ind., two-manual.

Epiphany Lutheran, Detroit, Mich., three-manual-echo.

Bethel Sisterhood, Flint, Mich., two-manual.

Immanuel Lutheran, St. Clair, Mich., two-manual.

First Presbyterian, Wooster, Ohio, four-manual.

Washington Congregational, Toledo, Ohio, four-manual.

St. Paul's Lutheran, Ann Arbor, Mich., two-manual.

First Presbyterian, Watseka, Ill., two-manual.

Ivington Presbyterian, Indianapolis, Ind., three-manual.

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Loren W. Adair, Who Goes to California Post



Loren W. Adair, Mus. B., organist and choirmaster of Christ Episcopal Church, Burlington, Iowa, has been appointed an instructor in Pomona College, Claremont, Calif., it is announced. His new duties will include sight singing and ear training, piano and harmony instruction. In 1927 Mr. Adair went to Burlington. He was

graduated from Grinnell College the previous June. During his stay he has been the Rotary Club accompanist, directed the Christ Church choir in its Good Friday cantata, "The Holy City," by Gaul, and gave a series of six Lenten vesper organ recitals at the church.

Miss Charlotte Keller Married.

Miss Charlotte Keller, daughter of Dr. and Mrs. Walter Keller of Chicago, was married on Aug. 11 to Albert Sumner Gould at the home of her parents in Ravenswood. Dr. Keller is one of the prominent organists of Chicago and plays at Fifth Church of Christ, Scientist, besides being on the faculty of the Sherwood Music School. The paternal grandfather of the bridegroom, Sumner Gould, was connected with the Estey Organ Company for many years. His grandfather on his mother's side was the late Henry

Behr, one of the founders of the Behr Brothers Piano Company.

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Great Organ of 1863 in Church of the Immaculate Conception, Boston

By S. HARRISON LOVEWELL

So many favorable comments were evoked by my earlier series of articles descriptive of the oldest organs in Boston, including the Brattle organ, that I am making bold to stir up the memories of veteran organists and add a few more articles of the same general type to the series, because, after all, is it not an outstanding fact that much history close to our own day has become overlooked and in the hurry to make a livelihood is in a fair way to be forgotten?

As an eminent historian and scholar said to me a few days ago, it is now useless and positively nonsensical to address a graduation class from the local town's high school and bring into the case names such as those of Roscoe H. Conkling and James G. Blaine, for the young people never heard of these noted characters. I have discovered that likewise our young organists, and other intelligent persons, except for the occasional note appearing in *The Diapason*, have never heard of the Church of the Immaculate Conception and its great organ. A generation or more ago the music at this church was famous and musicians from all directions and far distant parts flocked thither for musical thrills. But no longer does it possess a lodestone of attraction, and so the jejeune attend the Back Bay churches with their twentieth century great organs and twentieth century organists sublimely unconscious of the fact that the relatively small "great" organ at the Church of the Immaculate Conception in its remarkably proportioned tonal magnificence is fully the equal of these extraordinary twentieth century instruments.

Boston during the colonial period was characterized by its antagonisms and intolerant spirit. From just such "uncharitableness" was brought into being the magnificent Church of the Immaculate Conception, and its intended location on Leverett and Wall streets, once the home of the elite, is now housing Boston's slum element. I do not wish to over-emphasize this side of the situation, but would like to go just one step farther and mention that Boston College had its inception likewise as the result of antagonism. In this case it was for conscience's sake on the part of four lads who were flogged in the public schools for refusing to participate in what they believed to be wrong. The Boston College, housed in large brick buildings in the same quadrangle with the Church of the Immaculate Conception for so many years, has since been removed to the wonderful Gothic structures overlooking the waters of Chestnut Hill reservoir. The old buildings still accommodate about 1,200 lads of high school age, and these old buildings treasure many valuable paintings and art works with whose history no one seems to be familiar. One's questions regarding the religious paintings is invariably answered by "We simply do not know."

Before we enter the church and hear the great organ, let us discuss a matter that seems to be a part of most musicians' conception of the influence of the Walcker organ that was installed in the old Music Hall on Winter street. We are informed that it marked an advance in organ construction and that its salient virtues stimulated organ builders to imitate its excellencies as far as possible. On the contrary, there were great organs already in Boston when, in 1863, the Walcker organ from the port of Hamburg was "docked" in Music Hall, to stand as an object of wonder and possibly worship. Only three months elapsed between the inaugural recital (Nov. 2, 1863) at Music Hall and the opening recital given by Dr. Wilcox on the new Immaculate Conception organ, built by the firm of Hook & Hastings. This recital was given Feb. 3, 1864, before an audience that filled every available space in the great edifice. The same

firm of organ builders two years earlier had constructed an organ of three manuals and pedalboard of twenty-seven keys for the famed Berkeley Temple. This instrument was very highly regarded. Hook & Hastings about this same time also built a splendid concert instrument for Plymouth Church, Brooklyn, N. Y., and this may have been the first four-manual organ built in America. It had thirty keys on the pedalboard.

It would be well in face of the evidence to learn more specifically just what influence the Walcker organ had on organ construction in this country. The organs mentioned, with the one at the Shawmut Congregational Church, and later the one at the Cathedral of the Holy Cross, represent the highest and best American craftsmanship of the day. In passing it is interesting to note the difference in dimensions between the Music Hall and the Church of the Immaculate Conception. Music Hall was 130 feet long, 78 feet in width and 65 feet high. Its acoustics were regarded as perfect, there being resonance without echo. There were two balconies and the large platform holding the organ, with a bronze statue of Beethoven standing before it and dominating, as it were, the Boston Symphony Orchestra. The organ case, designed by Hammett Billings, was an object of great beauty. The Church of the Immaculate Conception is 156 feet long, 86 feet wide and 68 feet in height. Its acoustics are perfect. A whisper, it is said, can be heard distinctly between choir gallery and sanctuary. There is no echo. The resonance is great. In comparison with the Music Hall organ (eighty-four registers, four manuals and 5,474 pipes) the organ at the Church of the Immaculate Conception was only a little more than half as large, there being three manuals and forty-six complete registers. Although it might be difficult to indicate specifically the influence of the Walcker organ upon American builders, it remains that American builders would have been decidedly stupid if in matters of timbre, voicing and pipe making their visions had not been broadened. It is unlikely that they accepted the tuning of free reeds by means of a screw, the use of pear wood for flutes d'amour, maple for traverse flutes and brass pipes shaped like orchestral instruments for trombones and trumpets.

The Church of the Immaculate Conception is a splendid example of Greek architecture in the form of a basilica. Its arches are Roman. The exterior of stone, with Ionic pilasters, is quite as impressive as the interior. At the peak of the facade stands the figure of Christ. In a niche below is a statue of the Virgin. Three doorways give entrance to the vestibule. The first glimpse of the interior reveals a building of remarkable airiness and beauty. All is in white. The high altar is of marble. The ceiling above the nave is paneled and each of the seventy panels contains a rosette. Each panel also has several electric light bulbs and at night the effect of light is nothing short of glorious. Twelve great columns support the roof. The chapters are Corinthian and their ornaments are faces of cherubs. Faces also of fathers of the church look down from the high arches that run lengthwise. The reredos is triplex. The middle picture is a painting of the Crucifixion. On either side are pictures of St. Andrew and St. John. For many years, and possibly today, a veil hung before the painting of the Crucifixion. Above the reredos is the large painting of the Assumption of the Blessed Virgin. It is stated that this work of art was by the hand of Garibaldi, a painter of Rome. Just which Garibaldi this could have been I am at a loss to know. Perhaps it is a copy of a seventeenth century picture. The last important painter bearing this name

was born about the time the church was being built, while the earliest was a famous Dutch artist. There is no gainsaying the real beauty of these paintings.

The side altars, dedicated to St. Joseph and St. Aloysius, respectively, also have beautiful paintings. Two round arches intersect over the sanctuary to form a cross. A few modern stained-glass windows are to be seen in the church. Organists should be interested in the St. Cecilia window in the choir gallery. The subject of its companion piece I could not make out, but judge it had connection with the words in the Te Deum. High above the altar in the sanctuary are figured two angels. But I dare not undertake to go more into detail about the beautiful objects to be seen in the sanctuary. Not the least of these are two very tall silver candelabra with clusters of lights and suspended prisms.

At the opposite end of the building, in its spacious gallery, stands the great organ. Before it is a painting of the Virgin in the guise of the star of the morning. The organ case of oak, with the 16-ft. diapason pipes in front, was designed by P. C. Keeley of Brooklyn, the architect of the church. The case was constructed by Smith & Crane in New York. The organ cost \$5,700 exclusive of the case! (The Music Hall organ cost between \$50,000 and \$75,000! It was sold to Mr. Grover for \$1,200 and later rebuilt for a private hall on the Searles estate in Methuen, and today is still regarded as a fine instrument.) The organ at the Immaculate Conception was enlarged to four manuals in 1893 and electrified. The original great and swell organs had pneumatics for lightening the touch. The compass of the manuals was extended to sixty-one notes and the pedals to thirty notes. Some of the additional registers had been provided for in the Wilcox specifications, and especially the 32-ft. pedal register. The new instrument was voiced by Paul Benz; the original was voiced by Dr. Wilcox. Dr. Wilcox was connected with the firm of Hook & Hastings at the time the organ was built. There has never been any borrowing, duplexing or unification in the instrument. Each register always had its full complement of pipes.

And now let us listen to the instrument itself!

Although at one time familiar with every register in the Wilcox specification, I would find it difficult to distinguish the newer registers from the older ones. The solo organ is wholly new, and for that reason is less interesting. We might begin there. The concert flute is perfectly voiced and admirably matches the beautiful purring tones of the melodia on the choir organ, although of larger timbre. The flute harmonique is more brilliant than the same register on the great organ. And the tuba mirabilis is softer and more distant than the trumpet on the great. Naturally the orchestral clarinet and orchestral oboe are louder and somewhat more characteristic than their namesakes on choir and swell, respectively. Mr. Whiting took great pleasure in these last two registers. The few times that I sat in the gallery during his evening half-hour preludial recitals I observed that he invariably came back to these two registers. Also it is to be noted that the selections of music were played from memory! He seldom spoke to anyone during the service and at times would not so much as be cordial to his friends. At other times he showed that he was glad to have them present.

On the choir organ it will be noted how soft and exquisite is the tone of the dulciana. It is a register of remarkable beauty and belongs to the original instrument. Above middle C there is faintest suggestion of flute quality. The viola is much coarser, although if there were no dulciana it also would receive praise for its fine quality of tone. Without exception the melodia is practically unequalled in the whole organ. Its tones are wonderfully liquid and transparent. Mr. Mac-Goldrick when playing for strangers used this register for the chromatic scale passages and arpeggios in Batiste's "Song of Hope." The effect

was that of the impersonal rippling of a brook. Now it would be absolutely unfair to say that this and other registers depended for their intrinsic worth upon the perfect acoustics of the building. This fact was manifest to John L. Dwight, and he discounted it. The same registers would be as beautiful in any other organ provided there were sufficient air space for speech. The stronger tones of this register belong to the hohlpfeife. The open diapason is exceedingly smooth and lovely, with a touch of string quality in its timbre. In running figures the flauto traverso has the effect of a harp and is a delightful register. When the several flute registers are combined with the contra dolce a solemn effect is achieved that has a quiet dignity. Then the fugara (4 ft.) has a bright tone without shrillness. Its tones do not blend well with the flutes. The clarinet could easily be mistaken for an artistically played orchestral instrument.

Although there are no super and sub couplers on the swell organ (Mr. Whiting regarded them as unnecessary) the full swell has always produced a most majestic effect. It has stood out as extraordinary in the remote pianissimos in that old war-horse, the Fanfare by Lemmens, or in Guilmant's "Marche Religieuse." The soft registers on the swell are much softer than those on the choir. The viol d'amour is very sweet and beautiful. As a solo register the stopped diapason cannot be excelled. It is of rare and beautiful quality. In conjunction with it one thinks of the perfect piccolo on the choir, a set of pipes full of dust that Dr. Wilcox found discarded in the factory and had placed in the Immaculate Conception organ. When I was a student the quintadena made a very satisfactory solo stop. It served as a substitute for the vox humana (at that time out of commission). In the salon melodies by Batiste (and other composers who haven't done half so well) it surely resembled the human voice. Dwight has not a little to say against too frequent use of the vox humana. He admired the one in this organ and abominated the one (afterward replaced) in the Music Hall organ. He likened the one in the Walcker organ to a nanny goat or a poor singer singing through the teeth of a comb. The flautina is more brilliant than the piccolo and the flauto traverso is several degrees softer than the one on the choir organ. The viola (original, if I recall right) is of better timbre than the fugara. Indistinguishable are the flauto traverso on the swell and that on the choir organ. The open diapason is a remarkably fine solo register and needs no other to be added to make it characteristic and serviceable. Forty years ago the oboe was a wonderful register, but it is now no longer what memory says it was then. The contra fagotto carries its tones into the lower octave. The corneopon is a small trumpet. The mixture is so well voiced that it could be used as a solo register if it were so desired. There is a 16-ft. bourdon of dark color, soft and very remote in tone.

On the pedal the contra bourdon of 32-ft. pitch, as planned by Dr. Wilcox and mentioned by Dwight, is hardly audible on the lowest tones. The violoncello is brilliant, with excellent imitative values. One of the largest and best registers is the 16-ft. open diapason. Its quality is truly great. Very vividly do I recall Whiting's playing of the staccato bass in Gounod's St. Cecilia "Agnus Dei." Every tone perfect in speech and all played at quick tempo! Orchestral instruments would have been less perfect. To add to the remarkable performance it must be borne in mind that he had introduced a new pedalboard with very heavy springs to take the place of the one used by Wilcox and his successors. This pedalboard was nearly impossible for other organists, but Whiting was satisfied with it. The trumpet and trombone are both powerful registers, but the present generation would not accept them gracefully. The trombone was considered the best of its kind in the country.

On the old organ Mr. Whiting, whose registration was kaleidoscopic,

one day inadvertently put on the trombone when he was playing softly. Hearing the wind come into the pipes of the trombone he closed the register before the tones had come to full speech. He was as quick as lightning in changing registers and depended little on combination pistons. His accompanying of the masses was that of a symphony orchestra. It is evident that he had learned orchestration from his teacher, W. T. Best.

The great organ has a remarkably fine viol da gamba. It can be used as a solo register. The clarabella is a second melodia, but of stronger tone. The first diapason is somewhat lacking in greatness and solidity. But of beautiful quality is the second diapason. Very brilliant is the flute harmonique. It will be noted that the great organ has two mixture registers. One has seven ranks (scharf cymbal) and the other five. They add lustre to the full organ. The heavy reeds are powerful. They are trumpets of 8 and 16 ft. and clarion of 4 ft. For the control of registration there is the usual assembly of combination pistons, couplers and pedal movements.

The issue for March 6, 1864, of Dwight's Journal of Music had in brief the following to say about Dr. Wilcox's inaugural recital: "The crowd of music lovers, who filled every seat and aisle of that vast church on the evening of the inauguration of the organ [Feb. 3], were greatly impressed by the power, the richness, delicacy and beauty of its tones. * * * And it was indeed wonderful what a deep, solid, rich, sonorous flood was poured out from the full organ. The place itself, remarkable for its acoustical qualities, magnifying all tones, contributed something to this, but such contribution would have availed little had not the tones intrinsically been noble, true and fine. * * * The mixtures give life and sparkle to the flood of tone without unpleasant screaming."

Unfortunately, the reviewer did not tell much of anything about the program. Surely there must have been one of Dr. Wilcox's matchless im-

provisations on a given theme. He never began—so I am told—with the theme handed to him, but for some time would extemporize a long prelude as an introduction and then develop the subject characteristically.

Dr. Wilcox was highly educated, a graduate of Trinity College, Hartford. After an apprenticeship served under Dr. Hodges at Trinity Church, New York, he became organist in New Haven and Hartford, a second time in New Haven, and then came to Boston as organist of Grace Episcopal Church. For a period he was at St. Paul's. He became a convert to the Roman Church and accepted a position with the Church of the Immaculate Conception. His degree of doctor of music was granted by Georgetown College, Georgetown, D. C. According to his obituary in a New Haven publication, he was "abounding in melody, fertile in imagination, peculiarly happy in combining registers, and held his audience thoroughly in sympathy with him." His wife was Anne, daughter of Jonas Chickering, the great piano manufacturer.

Undoubtedly on this high occasion he played with extreme brilliancy Lefebure-Wely's Grand Offertoire in G, a work that would technically and aesthetically try the souls of some of the organists today. Dr. Wilcox introduced the use of a full orchestra for the high festivals, a custom that continued until Mr. Whiting resigned as the result of the Pope's encyclical on church music. Mr. Whiting always used a fanfare of brass and tympani before each movement of the mass.

I refrain from biographical details respecting any of the organists after Dr. Wilcox's death (Sunday, June 20, 1875), because to do so would serve no practical purpose, and in place of such material tell a few things relative to music as I have heard it during a long period at the Immaculate Conception.

It was in 1884 that I first attended a service there, and it was Christmas Day. The decorations were far more elaborate than those in the picture. The prelude, played by Mr. MacGoldrick,

afterward my teacher for two years, was Guilmant's Variations on Two Christmas Hymns. Mozart's Twelfth Mass was sung with full orchestra, chorus of 100 voices and four solo voices. No cuts were made in the mass. Possibly it will be recalled that the "Cum Sancto Spiritu" in the "Gloria in Excelsis" is a glorious fugue of enormous difficulties and possibilities. It was said that this chorus could sing this work unaccompanied. The "Hallelujah Chorus" by Handel was sung as a postlude with extraordinary impressiveness. The church was enshrouded in smoke of incense at the moment. I returned to hear Gounod's "De Profundis" at vespers. At this time the organ played Handel's Sixth Concerto and at the sound of the unexpected full organ chord everyone jumped. But that was a heavenly day! The corner-stone of the church had been laid in 1859 by Bishop Fitzpatrick, and he dedicated the edifice Oct. 14, 1861. No mention of this service could I find in the Boston papers. Aug. 15, 1875, there took place the solemn consecration of the church by the saintly Archbishop Williams. The ritual lasted three hours. And what followed was reported as: "The great organ breathed forth gusts of melody presaging the bursts of harmony that were to follow." The music must have been very elaborate. The organist is not named, but possibly it was Henshaw Dana, a man of great gifts.

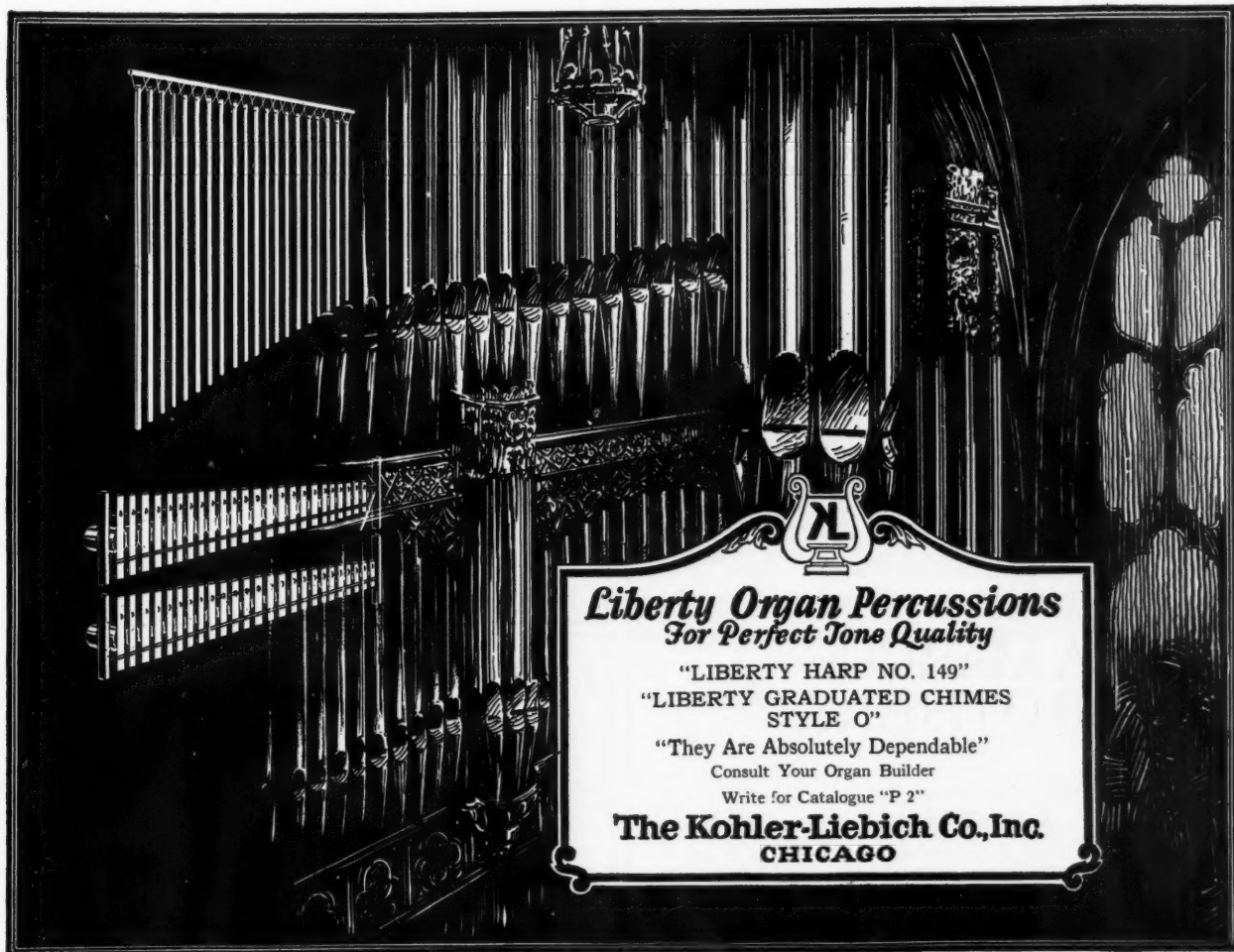
For some six months after becoming a student of organ under MacGoldrick I was privileged to sit in the choir and study the music of the many masses then in use. I also kept a record of the music and this is still part of my possessions. The organ music at this time was as impressive as the work of the choir. Seldom, however, was music of a quiet, devotional character played. Nearly always it was brilliant and flamboyant. The same was true of Whiting's work at the organ.

The organ was rebuilt in 1903 and an inaugural recital was given by leading organists, but as I was far from Boston at the time I do not know

either the date or the program. But I did attend on a sweltering hot Friday afternoon in July Mr. Whiting's recital for the National Teachers' Association. And that was a great event! Heat did not materially deter a large attendance. The program was brilliantly played throughout, and Mr. Whiting's remarkable personal style was greatly in evidence. I never heard him play better unless it was when accompanying his own C minor Mass. I conclude with his program, for otherwise my article will develop into a treatise: Grand Chorus in D major, Guilmant; Larghetto from Symphony No. 2, Beethoven-Best; Prelude and Fugue on "Bach," Liszt; Religious Melody with Variations, from A minor Sonata, Whiting; Largo, Handel-Whitney; Overture to "Tannhäuser," Wagner-Warren.

Death of Mrs. Louise Pearson.

Mrs. Louise Pearson, mother of Mrs. Harold B. Maryott, organist of the First Presbyterian Church of Chicago, and herself a pianist of ability, died on July 18 at the home of her daughter. Mrs. Pearson was 86 years old. She made her home since the death of her husband, Frank Pearson, in 1917, with her daughter at 6357 Kimbark avenue, Chicago. Her kindly face and manner were known to many Chicago organists and she had frequently attended meetings of the A. G. O. and N. A. O. chapters. Mrs. Pearson was an ardent worker in churches and clubs to the date of her illness. She was president of the Woodlawn Woman's club from 1899 until 1901 and was a member of the board of directors. In 1917 she wrote the history of the club. During the financial panic of 1894 she was one of the "friendly visitors" connected with United Charities, and for many years was secretary of the advisory board of the Calumet district. For thirty-five years the Pearson home stood at 6320 Kenwood avenue and was noted throughout that part of the city for the beautiful flower garden that was a part of the grounds. Mr. Pearson was well known in non-professional musical circles and for more than thirty years was a bass in the Apollo Club.



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Catholic Church Music

By ARTHUR C. BECKER

The white list of Catholic Church music, as approved by the Society of St. Gregory of America, has been received by this department, and a careful perusal of the volume will prove of value to the choirmaster interested in the welfare and improvement of the music of the liturgy. A copy of the list may be obtained from the Society of St. Gregory, 1705 Rittenhouse street, Philadelphia; from J. Fischer & Bro., New York, or from McLaughlin & Reilly, Boston.

We quote from the publication: "The following list, in the nature of the case, is necessarily not complete. Any additions thereto from time to time will be found in the columns of the Catholic Choirmaster, the official bulletin of the Society of St. Gregory of America."

Under the various headings are listed unison masses, two-part masses (equal and mixed), three-part (equal and mixed), four parts (male voices and mixed voices), requiems, vespers and compline; hymn and choir books, collections of church music, antiphons, responsories, offertories and motets, as well as organ music.

Not the least interesting feature of the book is a complete list of papal documents on figured music from the fourteenth to the twentieth century, including the Motu Proprio of Pope Pius X. Under these headings are "The Constitution of Pope John XXII" (1316-1334); "Rules for Sacred Music by the Council of Trent" (Dec. 13, 1545-Dec. 4, 1563); "Constitution of Pope Alexander VII" (April 23, 1657); "Decree on Sacred Music by the Sacra Visita Apostolica" (July 30, 1665); "Declaration of Cardinal Gaspare Carpegna" (Aug. 20, 1692); "Encyclical Letter of Pope Benedict XIV" (Feb. 19, 1794); "Decree of Cardinal Placido Zurla" (Dec. 20, 1824); general directions given by the Vicariate of Rome (Dec. 5, 1835); general directions of Nov. 18, 1856; regulations for sacred music approved by Pope Leo XIII and published by the Sacred Congregation of Rites (Sept. 21, 1884) and the Motu Proprio of Pope Pius X on sacred music (Nov. 22, 1903).

It is interesting to note that in several of these decrees the choirmaster is warned against failing to observe the rules, as those found guilty of infractions are subject to a fine of five scudi (\$5.00). This applied not only to choirmasters, but also to rectors, who were fined ten scudi (\$10.00).

The Society of St. Gregory is to be congratulated on compiling this publication and on the painstaking effort to present to the profession music that is truly worthy of the house of God.

This department is in receipt of an interesting short and easy mass for four male or female voices by Paul C. Tonner, published by M. L. Nemmers, Milwaukee. As the title describes it, it is easy but melodious, the Gloria being the outstanding portion of the mass. The Gregorian Credo is required to be

sung in this mass, but an effective "Et Incarnatus Est" is interpolated and proves to be in contrast to the rest of the Credo. A well-written little mass. I might add it can be sung without organ if desired.

"Deus Israel" ("God of Israel"), introit of nuptial mass, by Aime Simonet, is published by McLaughlin & Reilly. This is a splendid motet for weddings, suitable for a single voice of medium range, and with an English translation by James A. Reilly, A. M.

"Miseremini Mei," for one or two voices, by P. L. Stoecklin, published by McLaughlin & Reilly, is just the thing for requiems, and should be widely used, as it is easy and radiates the spirit of sadness while being filled with hope. Lies in the medium register.

What every organist should have in his library is the compilation of "De Profundis," "Parce Domine," "Miserere," "Benedictus" and "Dirge." These are published under one cover by McLaughlin & Reilly and are indispensable in the Catholic service of requiem. One feature of these chants as they are here published is the fact that they are so easily read, and the syllables are exactly under the note to be sung, which rarely happens when singing from a hymnal.

A satisfactory "O Salutaris" is by Peter Volpe, published by McLaughlin & Reilly. This composition is learned easily and may be sung by a semi-chorus or solo voice if preferred. It is of the plaintive, appealing type of melody and should find its way to many organists' libraries.

Milligan Sails for Europe.

Harold Vincent Milligan, organist of the Park Avenue Baptist Church, New York, and executive director of the National Music League, sailed for Europe July 28 on the New Amsterdam. Mr. Milligan will be abroad about six weeks and will make a special study of the carillons in Belgium and Holland. Mr. Milligan will visit the factory of Gillette & Johnson, Croydon, England, where the new bells are being made for the Rockefeller carillon, which will be transferred to the Riverside Church being erected on Riverside drive.

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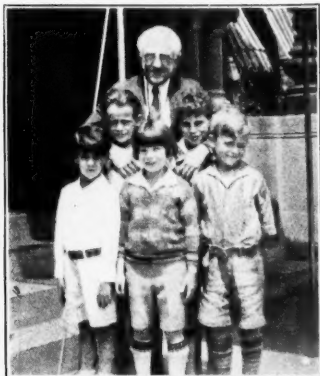
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The intensive summer course of Mr. Schlieder, which began July 2 and ended Aug. 3, included courses in lyric improvisation and composition, contrapuntal improvisation and composition, the study and improvisation of the rondo forms and of the forms of the early sonatas. Lectures were given on creative methods of musical instruction, on rhythmic necessity, on discord and its influence upon musical evolution, and on the esoteric meaning of harmony and its divisional values. Members of the class came from various parts of the country and there were many musical educators visiting the city who attended the classes as observers.

Mr. Schlieder's work begins Sept. 26 with a full schedule to the first of February, when he expects to go to Europe for the spring season. At the present time he is affiliated with the school of religious music at the Union Theological Seminary, is head of the department of musical science and composition at the Philadelphia Conservatory and teaches at the Sutor School of Music in the same city.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Aug. 17.—This attractive liturgical program has come to our attention, given by Albin D. McDermott, organist and director of music at St. Agnes' Church, Pittsburgh, and his senior choir of eight men, in St. Jerome's Church, Charleroi, Pa., Sunday evening, June 24: Organ, Three Movements from Symphony 5, Widor; Gregorian chant, "Terribilis est," "Haec Dies," "Salve Regina," and Fourth Credo; organ, "Lamentation," Guilmant; Aria from Tenth Organ Concerto, Handel; male choir a cappella, "Ave Maria," Arkadelt; "Ecce Deus," Aiblinger; "Improperium," Witt; "Terra Tremuit," Nekes; organ, Fugue in G minor (the great), Bach.

Charles A. Rebstock, formerly organist and choirmaster of St. Andrew's Episcopal Church, Pittsburgh, is now occupying a similar position at the Presbyterian Church of the Covenant in Cleveland. There he succeeds Albert Iver Coleman of New Haven, Conn., who is to be on the staff of the department of music at Northwestern University, Evanston, Ill.

Death of Johannes Steinmeyer. Word comes from Oettingen, Bavaria, of the death on July 22 of Johannes Steinmeyer, noted German organ builder and senior partner in the firm of G. F. Steinmeyer & Co. Mr. Steinmeyer lived to see the completion of the great organ at Passau Cathedral, built by his firm, a description of which appeared in The Diapason last month. He left three children—Hans Steinmeyer, present head of the firm; Mrs. Marie Brock and Fritz Steinmeyer. Mr. Steinmeyer was one of the outstanding men of his profession and had received honors from various sources in recognition of his work and his high character.

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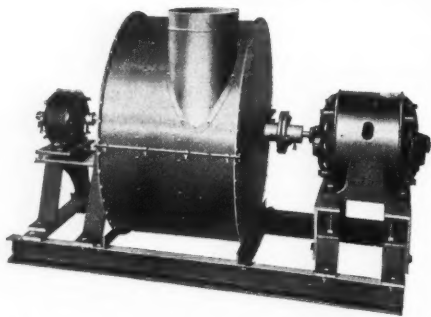
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It means that the influence of The Diapason is constantly widening. It means that the demand for a news-magazine, recording the progress of the organ world in America and pleading the cause of the organist and the organ builder, is larger than ever before, for every year of the nineteen in which this paper has been published its circulation has gained measurably over the preceding year, not excepting the period of the world war.

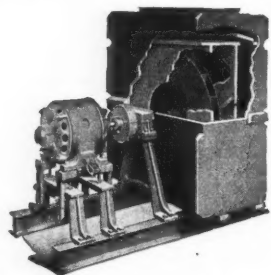
It means that advertisers in The Diapason are receiving thus far in 1928 nearly an eighth more service for their money than they received a year ago.

The increase mentioned was not the result of artificial causes; there has been no subscription campaign; our outside advertising is infinitesimal; we rely for the gains we make solely on the help given by our readers and a few sample copies sent out at the request of present subscribers.

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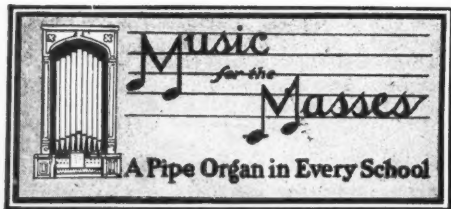
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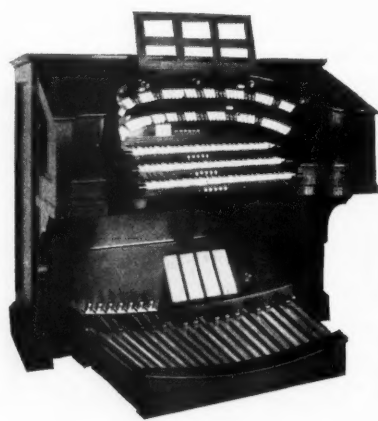
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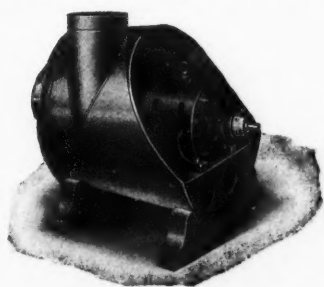
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